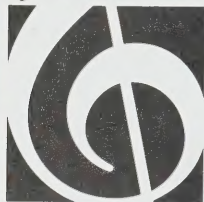


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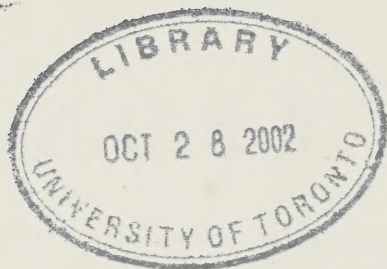
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P R E F A C E .

AT page 28 of this volume, a note refers to certain passages in various parts of *Samson*, which are distinguished by ¶ — ¶, and which were omitted in the edition published by Walsh. The plates for Walsh's edition were corrected by Handel himself, so that the omissions must have been known to him, and were, doubtless, in conformity with his wishes, and it was, therefore, with some hesitation that the passages in question were admitted into the present edition; but as the Oratorio may be readily performed in conformity with Handel's wishes, by omitting all the passages enclosed between these marks, ¶ (which marks the beginning) and ¶ (which marks the end), showing what was originally left out, it was at length decided to insert the passages in the present volume, which might otherwise have been considered incomplete.

It is not, perhaps, generally known that the original manuscript scores of Handel's Oratorios, in the hand-writing of the Composer, and also the copies made by his amanuensis, Mr. Smith, were purchased by His late Majesty King George III., and that they are now the property of Her Majesty the Queen, who has most graciously granted access to them for the purpose of a careful examination and comparison of the originals with the copy prepared for the present editions.

The words of the Oratorio of *Samson* are chiefly selected from Milton's *Samson Agonistes*, and the compilation is supposed to have been made by Newburgh Hamilton, who added what was necessary to make a connected dramatic Oratorio. In Handel's original score there are long continuations of the words for recitatives, written between two staves, to which Handel has not added music, and some few which have music, but which have been crossed through with the pen, and are not copied in the score made by Mr. Smith. A minute transcript of these recitatives was made with the intention of reprinting them in this place, but they would occupy much space without corresponding interest; some of them are foolish and trifling: thus, instead of the short

recitative, page 190, "Heaven, what noise," &c., there comes; "That cry from slaughter of one foe could not ascend! What shall we do?—stay here? or run and see?" &c. &c. Handel was apparently induced to adapt music to much more of these recitatives than he afterwards found effective for performance; and it is to be regretted that the zeal of after editors should have replaced what Handel so evidently rejected, especially as Dr. Clarke Whitfeld has done in his edition of Handel, where the recitatives are given without the slightest indication of where the omissions may be made, but the whole are printed without comment. The earliest copy of *Samson* in which the restorations occur, is in a reprint of the Full Score by William Randall (the successor to Walsh), where the recitatives in question are given in an appendix, and a notice, by way of preface, of which the following is a copy:—

TO THE PUBLICK.

Having been favoured with a Score of this Oratorio, wherein are many Recitatives, as they were originally Set, but never performed; It has Induced me to insert them here by way of appendix. It is natural to Suppose that upon tryal, Mr. Handel found the Recitatives too long, and Curtailed them as they stand in the text.



To the admirers of that Inimitable Genius, I hope they will not be unacceptable in this New Edition.

The Generous Encouragement I have received in the Publication of his Works, in a more Correct and Elegant manner than they have hitherto appeared in, will excite my emulation to continue my best Endeavours to Deserve the Continuance of the favour of the Publick and think my-self in Duty Bound to them, and in Justice to the Merit of Mr. Handel to Publish the Remainder of his Works in as compleat a manner as Possible, And am, with the most grateful Sence of the favours I have received from the Publick,

Their most Devoted

Humble Servant

WM. RANDALL.

N.B.—Please to Observe that from this Mark  to this  in every Recitative is as it was Originally Set.

In Handel's MS. of *Samson* there occur pencil memoranda of the names of the singers to whom the various parts were assigned: as, Mrs. Clive, Sig^r. Avolio (to "Ye men of Gaza"), Miss Edwards and Boys, Mr. Low. The part of Micah was first sung by Miss Edwards, and afterwards slightly altered for Sig^r. Guadagni.

There are two dates on the MS., one at the end of 2nd part, "Oct. 11, 1741," and another "Finished Oct. 12, 1742." It seems to have been produced at Covent Garden the year following, viz., Lent, 1743, where it appears to have been remarkably well received, and to have been the turning point of Handel's return to success after some years of ill-fortune. It was the commencement of that series of Oratorios which he continued with uninterrupted success until

the 6th April, 1759, eight days before his death. The Oratorio was a great favourite with the Composer, who is said to have considered it so nearly equal to *The Messiah* that he could not determine which should take precedence of the other. Dr. Burney relates, that Handel, in his latter years, after the calamity of blindness had befallen him, could never hear the air "Total Eclipse," without being moved to tears.

It may be considered appropriate and interesting to give here a chronological list of Handel's Oratorios, which was drawn up by Mr. Vincent Novello from the original manuscript scores in the possession of her Majesty Queen Victoria:—

No. 1. La Resurrezzione (The Resurrection).
An Italian Oratorio . . . 1708.

[It is dated April 11th, with the following memorandum, in Handel's own writing:—"Roma, La Festa di Pasque, del Marchese Ruspoli," from which it appears that this very early specimen of Handel's Oratorio style, was composed "For the Festival of Easter," during his visit to Italy, and whilst he was residing at the Palace of the Marquis Ruspoli, at Rome.]

No. 2. Acis and Galatea.

[In Italian, but without any date attached to the manuscript. It was, however, most probably written during Handel's visit to Italy, about the same date as the preceding Oratorio. In its entire construction, it is quite a *different work* from the English *Serenata*, by Gay, which is published under the same title; and although decidedly inferior in poetical elevation of style to the English work, yet the Italian production contains several interesting specimens of the *Handelian School* of counterpoint; amongst the rest, a well written characteristic Trio, and a still finer Quartett.]

No. 3. Esther . . . 1720.

[There are two copies of this, which was the *first English Oratorio* written by Handel, and which was composed at "Canons," the magnificent and princely Estate of the Duke of Chandos. The *small manuscript* is without date, but the *large-size score* has the above year marked on it.]

No. 4. Deborah . . . 1733.

[This was said to have been given at the Haymarket about 1729 or 30.]

No. 5. Athalia . . . 1733.

[First performed at Oxford, 1733.]

No. 6. Acis and Galatea (Serenata) . . . 1735.

[This copy is entirely different from the Italian work described above as No. 2: it contains, in Handel's autograph at the end of the book, as a kind of appendix, a Chorus (in F, $\frac{3}{4}$ time), beginning "Smiling Venus, Queen of Love," which is *not to be found* in any of the *printed* copies that I have hitherto met with; although it is well worthy of preservation (by being engraved and published). The MS. is, in other respects, not quite perfect, a few Pieces having apparently been lost before the volume was bound for preservation in the Royal Library.]

No. 7. Alexander's Feast . . . 1736.

[Produced at Covent Garden]

No. 8. Ode for Cecilia's Day . . . 1736.

No. 9. Israel in Egypt . . . 1738.

[On this autograph of his most sublime Choral work the Composer has made a memorandum, stating that it was "*finished on the 1st of Nov., 1738.*"]

No. 10. L'Allegro ed il Penseroso . . . 1740.

No. 11. Saul . . . 1740.

No. 12. Messiah . . . 1741.

[This autograph copy has fortunately had great care taken of it, and is in an excellent state of preservation.]

No. 13. Samson . . . 1742.

No. 14. Belshazzar . . . 1743.

No. 15. Semele . . . 1743.

No. 16. Joseph . . . 1743.

[There is also a *large-size score*, dated 1746.]

No. 17. Hercules . . . 1744.

No. 18. Occasional Oratorio . . . 1745.

[The *large-size score* is dated 1746.]

No. 19. Judas Maccabæus . . . 1746.

No. 20. Joshua . . . 1747.

No. 21. Alexander Balus . . . 1747.

No. 22. Susanna . . . 1748.

[On the *large-size score* it is marked 1749. In Handel's life, published 1760, the date given is 9th Aug., 1743.]

No. 23. Solomon . . . 1749.

[Idem, 13 June, 1748.]

No. 24. Theodora . . . 1749.


No. 25. Jephtha . . . 1751.

No. 29. Time and Truth . . . 1757.

[A revival of "Il Trionfo del Tempo," a composition made at Rome many years before.]

Handel's death took place on Good-Friday, in the year 1759, when he had attained the age of 75. His memory will ever be held in the most profound respect and veneration by all sterling musicians.

VINCENT NOVELLO,
Craven Hill Cottage, Baywater.



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SAMSON.

PERSONS REPRESENTED

SAMSON.
MICAH, *his friend.*
MANOAH, *his father.*
DALILA, *his wife.*

HARAPHA, *a giant of Gath.*
ISRAELITISH MESSENGER.
ISRAELITISH WOMAN.
PRIESTS OF DAGON.

VIRGINS, *attendant upon Dalila.*
ISRAELITES, *friends of Samson.*
ISRAELITISH VIRGINS.
PHILISTINES.

ARGUMENT.

PART I.—Samson, blind and captive to the Philistines, being relieved from his toil by a Festival in honour of Dagon their god, comes forth into the open air.—The priests of Dagon sing in praise of their idol.—Samson bemoaning his condition, is visited by his friends and his father Manoah, who join in bewailing his degradation.—Samson acknowledging the justice of his punishment, predicts that Dagon will not be allowed to triumph over the God of Israel.—Micah and his friends express a hope that Samson's prediction may be verified.—Samson, however, declares his hopes to be gone, his nature declining, and his life drawing to a close.—Upon which, his friends recount to him the joy and peace that his spirit will realize in the eternal world.

PART II.—Micah and the Israelites call upon God to have pity on Samson.—Dalila, his wife, then appears, and pretending penitence and submission, entreats him to go home with her. He refuses to listen to her entreaties; a scene of mutual recrimination ensues, and they separate. His friends assert the ordained subjection of the wife to the husband.—Harapha, a giant of Gath, then approaches, attracted by the fame of Samson's prodigious might, and boasts how he would have overcome him had he encountered him before his captivity.—Samson dares him to a trial now, which he refuses, and is taunted by Samson with cowardice.—Micah proposes, as a test of who is the supreme God, that Harapha should call upon Dagon, to try his power over Samson.—The Israelites prostrate themselves before Jehovah, and supplicate His delivering aid.—Harapha calls upon Dagon, and the worshippers of that idol appeal to him for protection and succour; after which, the Israelites and Philistines jointly, but in opposition to each other, celebrate the majesty, power, and supremacy of their respective deities.

PART III.—Harapha is sent by the Philistine lords to bid Samson attend their festival, to exhibit his strength before them, which at first he refuses to do.—His friends, perplexed for his safety, call upon God for help.—Samson, persuaded inwardly that this was from God, yields to go along with Harapha, who comes again with great threatenings to fetch him.—Samson departs, invoking the aid of that Spirit with which he had formerly been inspired.—His friends cheer him on, and declare him to be fulfilling the call, and under the guidance of Heaven. Manoah returns to tell his friends his hopes of obtaining Samson's release. The Priests of Dagon are heard to celebrate the praises of their idol for subduing their foe.—Micah and Manoah hear the shouts of joy, and the latter again manifests his paternal solicitude for Samson.—An appalling, loud, and confused noise is heard, succeeded by wailings and cries for help.—An Israelitish messenger arrives in breathless haste, and relates to the relations and friends of Samson the fearful news of his having pulled down the Philistine temple, and buried his enemies and himself in its ruins.—Micah, and the Israelites, lament his fall.—A Dead March is heard, and his body approaches on its way to the tomb; and Manoah and Micah and the Israelites, perform the funeral rites.

Part the First.

OVERTURE.

SCENE.—*Before the Prison in Gaza.*

SAMSON, *blind and in chains.* Attendant leading him.

RECIT.—*Samson.*

This day, a solemn feast to Dagon held
Relieves me from my task of servile toil;
Unwillingly their superstition yields
This rest, to breathe heav'n's air, fresh blowing,
pure, and sweet.

Enter a troop of the PRIESTS and WORSHIPPERS of DAGON, celebrating his festival.

CHORUS.—*Priests, &c.*

Awake the trumpet's lofty sound;
The joyful sacred festival comes round,
When Dagon king of all the earth is crown'd.

AIR.—*Philistine Woman.*

Ye men of Gaza, hither bring
The merry pipe and pleasing string,
The solemn hymn, and cheerful song;
Be Dagon prais'd by every tongue.

CHORUS.

Awake the trumpet's lofty sound;
The joyful sacred festival comes round,
When Dagon king of all the earth is crown'd.

AIR.*—*Priest.*

Loud as the thunder's awful voice,
In notes of triumph, notes of praise,
So high great Dagon's name we'll raise,
That heav'n and earth may hear how we rejoice

CHORUS.*

Awake the trumpet's lofty sound;
The joyful sacred festival comes round,
When Dagon king of all the earth is crown'd

Those Pieces marked thus * are usually omitted

AIR.*—*Philistine Woman.*

Then free from sorrow, free from thrall,
All blithe and gay.
With sports and play,
We'll celebrate his festival.

RECIT.*—*Samson.*

Why by an Angel was my birth foretold?
As in a fiery column ascending
From off the altar in my parent's sight,
Why was my nurture order'd and prescrib'd,
As of a person separate to God,
If I must die betray'd, and captiv'd thus,
The scorn and gaze of foes? O cruel thought,
My griefs find no redress; they inward prey,
Like gangren'd wounds, immedicable grown.

AIR.*

Torments, alas! are not confin'd
To heart, or head, or breast;
But will a secret passage find
Into the very inmost mind,
With pains intense oppress'd,
That rob the soul itself of rest.

RECIT.*—*Micah.*

O change beyond report, thought, or belief!
See how he lies with languish'd head unprop'd,
Abandon'd! past all hope! can this be he?
Heroic Samson? whom no strength of man,
Nor fury of the fiercest beast could quell?
Who tore the lion, as the lion tears the kid!
Ran weaponless on armies clad in iron,
Useless the temper'd steel, or frock of mail.

AIR.*

O mirror of our fickle state,
In birth, in strength, in deeds, how great!
From highest glory fall'n so low,
Sunk in the deep abyss of woe.

RECIT.*—*Samson.*

Whom have I to complain of but myself,
Who heav'n's great trust could not in silence
keep,
But weakly to a woman must reveal it?
O glorious strength, O impotence of mind!
But without wisdom, what does strength avail?
Proudly secure, yet liable to fall!
God, when he gave it, hung it in my hair,
To show how slight the gift.
But peace, my soul!
Strength was my bane, the source of all my
woes:
Each told a part would ask a life to wail.

Micah.

Matchless in might! once Israel's glory, now
her grief!
We come (thy friends well known) to visit thee.
If words have charms to 'suage thy troubled
mind,
We'll pour their balm into its fester'd wounds.

Samson.

Welcome, my friends! Experience teaches now,
How counterfeits the coin of friendship is,
That's only in the superscription shown.
In the warm sunshine of our prosp'rous days,
Friends swarm: but in the winter of adversity,
Draw in their heads; tho' sought, not to be found.

Micah.

Which shall we first bewail, thy bondage or lost
sight?

Samson.

O loss of sight! of thee I most complain.
O worse than beggary, old age, or chains!
My very soul in real darkness dwells!

AIR.

Total eclipse! no sun, no moon,
All dark amidst the blaze of noon!
O glorious light! no cheering ray
To glad my eyes with welcome day!
Why thus deprived Thy prime decree?
Sun, moon, and stars are dark to me.

RECIT.* *Accompanied.*—*Micah.*

Since light so necessary is to life,
That in the soul 'tis almost life itself,
Why to the tender eye is sight confin'd so
obvious,
And so easy to be quench'd?
Why not as feeling,
Thro' all parts diffused,
That we may look at will thro' ev'ry pore?

CHORUS.—*Israelites.*

O first-created beam, and thou, great word,
Let there be light! and light was over all;
One heav'nly blaze shone round this earthly ball,
To Thy dark servant, life, by light afford.

RECIT.*—*Samson.*

Ye see, my friends, how woes enclose me round;
But had I sight, how could I heave my head
For shame? Thus for a word, or tear, divulge
To a false woman God's most secret gift,
And then be sung, or proverb'd for a fool.

Micah.

The wisest men have err'd, and been deceiv'd by
female arts.
Deject not then thyself, who has of griefs a load;
Yet men will ask, why did not Samson rather
wed at home?
In his own tribe are fairer, or as fair.

Samson.

O that I had! Alas! fond wish too late!
That specious monster, Dalilah, my snare! myself
the cause,
Who, vanquish'd by her tears, gave up my fort
of silence to a woman.

Enter MANOAH.

Micah.

Here comes thy rev'rend sire, Old Manoah,
With careful steps, and locks as white as down.

Samson.

Alas! another grief that name awakes.

Manoah.

Brethren, and men of Dan, say where's my son
Samson, fond Israel's boast? Inform my age.

Micah.

As signal now in low dejected state,
As in the height of pow'r: see where he lies!

RECIT. *Accompanied.*—*Manoah.*

O miserable change! is this the man
Renown'd afar, the dread of Israel's foes,
Who with an Angel's strength their armies
Himself an army; now unequal match [quell'd,
To guard his breast against the coward's spear?

AIR.*

God of our fathers, what is man?
So proud, so vain, so great in story,
His fame a blast, his life a span,
A bubble at the height of glory,
Oft he that is exalted high,
Unseemly falls in human eye.

RECIT. *Accompanied.*—*Manoah.*

The good we wish for often proves our bane;
I pray'd for children, and I gain'd a son,
And such a son, as all men hail'd me happy;
But who'd be now a father in my stead?
The blessing drew a scorpion's tail behind:
This plant (select and sacred, for awhile
The miracle of all), was in one hour
Ensna'd, assaulted, overcome, led bound,
His foes' derision, captive, poor and blind.

AIR.

Thy glorious deeds inspir'd my tongue,
Whilst airs of joy from thence did flow;
To sorrows now I tune my song,
And set my harp to notes of woe.

RECIT.—*Samson.*

Justly these evils have befall'n thy son.
Sole author I, sole cause;
Who have profan'd the mysteries of God,
By me betray'd to faithless parlies!
Feminine assaults!
To the false fair I yielded all my heart.
So far effeminacy held me yok'd her slave.
O foul indignity! O blot to honour and to arms!

Manoah.

Worse yet remains:
This day they celebrate with pomps and sports,
And sacrifice to Dagon, idol god!
Who gave thee bound and blind, into their hands:
Thus is he magnified,
The living God blasphem'd and scorn'd by that
idolatrous rout.

Samson.

This have I done: this pomp, this honour brought
to idol Dagon;
But to Israel shame, and our true God disgrace.

Accompanied.

My griefs for this forbid mine eyes to close, or
thoughts to rest:
But now the strife shall end; me overthrown,
Dagon presumes to enter lists with God;
Who thus provok'd will not connive, but rouse
His fury soon, and His great Name assert.
Dagon shall stoop, ere long be quite despoil'd
Of all those boasted trophies won on me.

AIR.

Why does the God of Israel sleep?
Arise with dreadful sound,
And clouds encompass'd round,
Then shall the heathen hear Thy thunder deep.
The tempest of Thy wrath now raise,
In whirlwinds them pursue,
Full fraught with vengeance due,
Till shame and trouble all thy foes shall seize.

RECIT.—*Micah.*

There lies our hope, true prophet may'st thou be,
That God may vindicate His glorious Name;
Nor let us doubt whether God is Lord or Dagon.

CHORUS.—*Israelites.*

Then shall they know that He, whose Name
Jehovah, is alone
O'er all the earth but One,
Was ever the Most High, and still the same.

RECIT.—*Manoah.*

For thee, my dearest son,—must thou mean-
while
Lie, thus neglected, in this loathsome plight?

Samson.

It should be so, to expiate my crime, if possible!
Shameful gratuity had I reveal'd the secret of a
Most heinous that: but impiously [friend;
To blast God's counsel! is a sin without a name.

Manoah.

Be for thy fate contrite; [due.
But, O my son, to high disposal leave the forfeit
God may relent, and quit thee all his debt;
Reject not then the offer'd means of life. [thee.
Already have I treated with some lords to ransom
Revenge is sacred now, to see thee thus, who
cannot harm them more.

Samson.

Why should I live?
Soon shall these orbs to double darkness yield.
My genial spirits droop, my hopes are fled;
Nature in me seems weary of herself;
My race of glory run, and race of shame,
Death, invocated oft, shall end my pains,
And lay me gently down with them that rest.

AIR.*—*Micah.*

Then long eternity shall greet your bliss;
No more of earthly joys, so false and vain.

AIR.*

Joys that are pure, sincerely good,
Shall then o'ertake you as a flood.
Where truth and peace do ever shine,
With love that's perfectly divine.

CHORUS.—*Israelites.*

Then round about the starry throne
Of Him who ever rules alone,
Your heavenly-guided soul shall climb;
Of all this earthly grossness quit,
With glory crown'd for ever sit,
And triumph over Death, and thee, O Time!

Part the Second.

SCENE.—*The same.*

SAMSON, MICAH, and ISRAELITES.

RECIT.*—*Manoah.*

Despair not thus! you once were God's delight,
His destin'd from the womb, by him led on
To deeds above the nerve of mortal arm.
Under his eye abstemious you grew up,
Nor did the dancing ruby, sparkling, outpour'd,
Allure you from the cool crystalline stream.

Samson.

Where'er the liquid brook or fountain flow'd,
I drank, nor envied man the pleasing grape.
But what avail'd this temprance, not complete,
Against another object more enticing?
I laid my strength in lust's lascivious lap.

Manoah.

Trust yet in God! thy father's timely care
Shall prosecute the means to free thee hence.
Meantime, all healing words from these thy
friends admit.

AIR.*

Just are the ways of God to man,
Let none his secret actions scan;
For all is best, tho' oft we doubt,
Of what his wisdom brings about.
Still his unsearchable dispose,
Blesses the righteous in the close.

RECIT.—*Samson.*

My evils hopeless are, one pray'r remains,
A speedy death to close my miseries.

Micah.

Relieve Thy champion, image of thy strength,
And turn his labours to a peaceful end.

AIR.

Return, O God of hosts! behold
Thy servant in distress,
His mighty griefs redress,
Nor by the heathen be they told.

CHORUS.—*Israelites.*

To dust his glory they would tread,
And number him amongst the dead.

RECIT.—*Micah.*

But who is this, that so bedeck'd and gay,
Comes this way sailing like a stately ship?
With all her streamers waving in the wind,
An odorous perfume her harbinger, a damsel
'Tis Dalila, thy wife? [train behind?

Samson.

My wife, my trait'ress! let her not come near
me.

Enter DALILA, attended by her VIRGINS.

Micah.

She stands and eyes thee fix'd; with head
declin'd
(Like a fair flow'r surcharg'd with dew) she
weeps;
Her words address'd to thee seem tears dissolv'd,
Wetting the borders of her silken veil.

Dalila.

With doubtful feet, and wav'ring resolution,
I come, O Samson, dreading thy displeasure;
But conjugal affection led me on,
Prevailing over fear and tim'rous doubt.
Glad if in aught my help or love could serve to
expiate my rash, unthought misdeed.

Samson.

Out, thou hyena! 'twas malice brought thee
here!

These are the arts of women false like thee,
To break all vows, repent, deceive, submit,
Then with instructed skill again transgress.
The wisest men have met such bosom snakes,
Beguil'd like me, to ages an example.

Dalila.

I would not lessen my offence, yet beg to weigh
it by itself.

What is it then but curiosity?

A small female fault—greedy of secrets but to
publish them.

Why would you trust a woman's frailty then,
And to her importunity your strength?

A mutual weakness mutual pardon claims.

Samson.

How cunningly the sorceress displays
Her own transgressions to upbraid me mine!
I to myself was false ere thou to me.
Bitter reproach! but true.

The pardon, then, I to my folly give: take thou
to thine.

AIR.*—*Dalila.*

With plaintive notes and am'rous moan,
Thus coos the turtle left alone.
Like me, averse to each delight,
She wears the tedious widow'd night.
But when her absent mate returns,
With doubled raptures then she burns.

RECIT.*

Alas! th' event was worse than I foresaw.

Fearless at home of partners in my love, 'twas
jealousy

Did prompt to keep you there both day and
night,

Love's pris'ner, wholly mine.

RECIT.*—*Samson.*

Did love constrain thee? No! 'Twas raging lust.
Love seeks for love: thy treason sought my
hate!

In vain you strive to cover shame with shame.
Once join'd to me, tho' judg'd your country's foe,
Parents and all were in the husband lost.

AIR.*

Your charms to ruin led the way,
My sense depraved,

My strength enslaved:
As I did love, you did betray.

How great the curse, how hard my fate,
To pass life's sea with such a mate.

RECIT.—*Dalila.*

Forgive what's done, nor think of what's past
cure;
Forth from this prison-house come home to me,
Where, with redoubled love, and nursing care
(To me glad office!), my virgins and myself
Shall tend about thee to extremest age

AIR.

My faith and truth, O Samson, prove;
But hear me, hear the voice of love;
With love no mortal can be cloy'd,
All happiness is love enjoy'd.

CHORUS.—*Virgins.*

Her faith and truth, O Samson prove;
But hear her, hear the voice of love.

AIR.*—*Dalila.*

To fleeting pleasures make your court,
No moment lose, for life is short;
The present now's our only time,
The missing that our only crime.

CHORUS.*—*Virgins.*

Her faith and truth, O Samson, prove;
But hear her, hear the voice of love.

AIR.*—*Dalila.*

How charming is domestic ease!
A thousand ways I'll strive to please;
Life is not lost, tho' lost your sight:
Let other senses taste delight.

CHORUS.*—*Virgins.*

Her faith and truth, O Samson, prove;
But hear her, hear the voice of love.

RECIT.—*Samson.*

Ne'er think of that, I know thy warbling charms,
Thy trains, thy wiles, and fair enchanted cup.
Their force is null'd. Where once I have been
caught,
I shun the snare. These chains, this prison-
house,
I count the house of liberty to thine.

Dalila.

Let me approach, at least, and touch thy hand.

Samson.

Not for thy life, lest fierce remembrance wake
My sudden rage to tear thee limb from limb.

At distance I forgive:

Depart with that.

Now triumph in thy falsehood, so farewell.

Dalila.

Thou art more deaf to pray'rs than winds or seas.
Thy anger rages an eternal tempest;
Why should I humbly sue for peace,
Thus scorn'd, with infamy upon my name de-
nounc'd?

When in this land I ever shall be held
The first of womankind living or dead.
My praises shall be sung at solemn feasts,
Who sav'd my country from a fierce destroyer.

DUET.—*Dalila.* No. 51

Traitor to love, I'll sue no more
For pardon scorn'd, your threats give o'er.

Samson.

Trait'ress to love, I'll hear no more
The charmer's voice, your arts give o'er.

[*Exeunt Dalila and Virgins.*]

RECIT.—*Micah.*

She's gone; a serpent manifest; her sting
Discover'd in the end.

Samson.

So let her go:

God sent her here to aggravate my folly.

AIR.*—*Micah.*

It is not virtue, valour, wit,
Or comeliness of grace,
That woman's love can truly hit,
Or in her heart claim place.
Still wav'ring where their choice to fix,
Too oft they choose the wrong;
So much self-love does rule the sex,
They nothing else love long.

RECIT.—*Samson.*

Favour'd of heaven is he who finds one true;
How rarely found!—his way to peace is smooth.

CHORUS.—*Israelites.*

To man God's universal law
Gave pow'r to keep his wife in awe;
Thus shall his life be ne'er dismay'd
By female usurpation sway'd.

RECIT.—*Micah.*

No words of peace, no voice enchanting fear,
A rougher tongue expect,—Here's Harapha,
I know him by his stride and haughty look.

Enter HARAPHA and PHILISTINES.

Harapha.

I come not, Samson, to condole thy chance;
I am of Gath, men call me Harapha:
Thou know'st me now; of thy prodigious might
Much have I heard, incredible to me!
Nor less displeased that never in the field
We met, to try each other's deeds of strength:
I'd see if thy appearance answers loud report.

Samson.

The way to know, were not to see, but taste.

Harapha.

Ha! dost thou then already single me?
I thought that labour and thy chains had tam'd
thee.

Had fortune brought me to that field of death,
Where thou wrought'st wonders with an ass's
jaw,
I'd left thy carcass where the ass lay dead.

Samson.

Boast not of what thou wouldst have done, but
do.

Harapha.

The honour certain to have won from thee
I lose, prevented by thy eyes put out;
To combat with a blind man, I disdain.

AIR.

Honour and arms scorn such a foe,
 Tho' I could end thee at a blow,
 Poor victory, to conquer thee,
 Or glory in thy overthrow :
 Vanquish a slave that is half slain !
 So mean a triumph I disdain.

RECIT.*—*Samson.*

Put on your arms,
 Then take for spear your weighty weaver's beam,
 And come within my reach.

AIR.*

My strength is from the living God,
 By heav'n free-gifted at my birth,
 To quell the mighty of the earth,
 And prove the brutal tyrant's rod :
 But to the righteous peace and rest,
 With liberty to all oppress.

RECIT.*—*Harapha.*

With thee! a man condemned! a slave enrolled!
 No worthy match to stain the warrior's sword.

Samson.

Cam'st thou for this, vain boaster? yet take heed ;
 My heels are fetter'd but my hands are free.
 Thou bulk of spirit void, I once again,
 Blind, and in chains, provoke thee to the fight.

Harapha.

O Dagon! can I hear this insolence,
 To me unused, not rend'ring instant death!

DUET.—*Samson.*

Go, baffled coward, go,
 Lest vengeance lay thee low ;
 In safety fly my wrath with speed.

Harapha.

Presume not on thy God,
 Who under foot has trod
 Thy strength and thee, at greatest need.

RECIT.—*Micah.*

Here lies the proof;—if Dagon be thy god,
 With high devotion invoke his aid,
 His glory is concern'd ; let him dissolve
 Those magic spells that gave our hero strength :
 Then know whose god is God ; Dagon of mortal
 make,
 Or that Great One whom Abr'am's sons adore.

CHORUS.—*Israelites.*

Hear, Jacob's God, Jehovah, hear!
 O save us, prostrate at Thy throne!
 Israel depends on Thee alone ;
 Save us, and show that Thou art near.

RECIT.—*Harapha.*

Dagon, arise, attend thy sacred feast ;
 Thy honour calls, this day admits no rest.

AIR AND CHORUS.

To song and dance we give the day,
 Which shows Thy universal sway.
 Protect us by Thy mighty hand,
 And sweep this race from out the land.

CHORUS.—*Israelites and Philistines.*

Fix'd in His everlasting seat,
 Jehovah
 Great Dagon } rules the world in state.
 His thunder roars, heav'n shakes, and earth's
 aghast.
 The stars, with deep amaze,
 Remain in stedfast gaze ;
 Jehovah
 Great Dagon } is of Gods the first and last.

Part the Third.

SCENE. *The same.*

SAMSON, MICAH, and ISRAELITES.

RECIT.—*Micah.*

More trouble is behind ; for Harapha
 Comes on amain, speed in his steps and look.

Samson.

I fear him not, nor all his giant brood.

Enter HARAPHA.

Harapha.

Samson, to thee our lords thus bid me say :
 "This day to Dagon we do sacrifice
 With triumph, pomp, and games ; we know thy
 strength
 Surpasses human race ; Come, then, and show
 Some public proof, to grace this solemn feast."

Samson.

I am an Hebrew, and our law forbids
 My presence at their vain religious rites.

Harapha.

This answer will offend ; regard thyself.

Samson.

Myself! my conscience and internal peace !
 Am I so broke with servitude, to yield
 To such abrupt commands? to be their fool,
 And play before their god?—I will not come.

Harapha.

My message, given with speed, brooks no delay

AIR.

Presuming slave! to move their wrath ;
 For mercy sue,
 Or vengeance due
 Dooms in one fatal word thy death :
 Consider, ere it be too late
 To ward th' unerring shaft of fate.

[*Exit.*]

RECIT.—*Micah.*

Reflect, then, Samson, matters now are strain'd
 Up to the height, whither to hold or break.
 He's gone, whose malice may inflame the lords.

Samson.

Shall I abuse this consecrated gift
 Of strength, again returning with my hair
 By vaunting it in honour to their god,
 And prostituting holy things to idols?

Micah.

How thou wilt here come off surmounts my reach ;
 'Tis heav'n alone can save both us and thee.

CHORUS.—*Israelites.*

With thunder arm'd, great God, arise;
 Help, Lord, or Israel's champion dies;
 To Thy protection this Thy servant take,
 And save, O save us, for Thy servant's sake.

RECIT.—*Samson.*

Be of good courage; I begin to feel
 Some secret impulse, which doth bid me go.

Micah.

In time thou hast resolved, again he comes.

*Enter HARAPHA.**Harapha.*

Samson, this second summons send our lords:
 "Art thou our captive, slave, and public drudge,
 Yet dare dispute thy coming when we send?
 Haste thee at once, or we shall engines find
 To move thee, though thou wert a solid rock."

Samson.

Vain were their art if tried; I yield to go,
 Not through your streets be like a wild beast
 trail'd.

Harapha.

You thus may win the lords to set you free.

[*Exit.*]*Samson.*

In nothing I'll comply that's scandalous
 Or sinful by our laws!—Brethren, farewell.
 Your kind attendance now, I pray forbear,
 Lest it offend to see me girt with friends.
 Expect of me you'll nothing hear impure,
 Unworthy God, my nation, or myself.

Micah.

So may'st thou act as serves His glory best.

Samson.

Let but that Spirit (which first rushed on me
 In the camp of Dan) inspire me at my need:
 Then shall I make JEHOVAH's glory known:
 Their idol gods shall from His presence fly,
 Scattered like sheep before the God of Hosts.

AIR.

Thus when the sun from watery bed,
 All curtain'd with a cloudy red,
 Pillows his chin upon an orient wave;
 The wand'ring shadows ghastly pale,
 All troop to their infernal jail,
 Each fetter'd ghost slips to his sev'ral grave.

[*Exit, led by his attendant.*]RECIT.—*Micah.*

With might endued above the sons of men,
 Swift as the lightning glance His errand execute,
 And spread His Name among the heathen round.

AIR AND CHORUS.—*Micah and Israelites.*

The Holy One of Israel be thy guide,
 The Angel of thy birth stand by thy side:
 To fame immortal go,
 Heav'n bids thee strike the blow:
 The Holy One of Israel is thy guide.

RECIT.—*Micah*

Old Manoah, with youthful steps, makes haste
 To find his son, or bring us some glad news.

*Enter MANOAH.**Manoah.*

I come, my brethren, not to seek my son,
 Who at the feast does play before the lords;
 But give you part with me, what hopes I have
 To work his liberty.

AIR AND CHORUS.

Great Dagon has subdued our foe,
 And brought their boasted hero low:
 Sound out his praise in notes divine,
 Praise him with mirth, high cheer, and wine.

RECIT.—*Manoah.*

What noise of joy was that? it tore the sky.

Micah.

They shout and sing, to see their dreaded foe
 Now captive, blind, delighting in his strength.

Manoah.

Could my inheritance but ransom him,
 Without my patrimony, having him,
 The richest of my tribe.

Micah.

Sons care to nurse
 Their parents in old age; but you, your son.

AIR.—*Manoah.*

How willing my paternal love
 The weight to share
 Of filial care,
 And part of sorrow's burden prove!
 Tho' wand'ring in the shades of night,
 Whilst I have eyes, he wants no light.

RECIT.—*Micah.*

Your hopes of his deliv'ry seem not vain,
 In which all Israel's friends participate.

Manoah.

I know your friendly minds, and——
 (*A symphony of horror and confusion.*)
 Heav'n! what noise?
 Horribly loud, unlike the former shout.

CHORUS.—*Philistines (at a little distance.)*

Hear us, our God! O hear our cry!
 Death! ruin! fall'n! no help is nigh:
 O mercy, heav'n, we sink, we die!

RECIT.—*Micah.*

Noise, call you this? An universal groan,
 As if the world's inhabitation perish'd!
 Blood, death, and ruin, at their utmost point.

Manoah.

Ruin, indeed! Oh! they have slain my son!

Micah.

Thy son is rather slaying them: that cry
 From slaughter of one foe could not ascend.
 But see, my friends,
 One hither speeds, an Hebrew of our tribe.

*Enter an ISRAELITISH MESSENGER.**Messenger.*

Where shall I run, or which way fly the thoughts
 Of this most horrid sight? O countrymen,
 You're in this sad event too much concern'd.

Micah.

The accident was loud, we long to know from
 whence.

Messenger.

Let me recover breath; it will burst forth.

Manoah.

Tell us the sum; the circumstance defer.

Messenger.

Gaza yet stands, but all her sons are fall'n.

Manoah.

Sad! not to us: but now relate by whom

Messenger.

By Samson done.

Manoah.

The sorrow lessens still,
And nigh converts to joy.

Messenger.

Oh, Manoah,
In vain I would refrain: the evil tale
Too soon will rudely pierce thy aged ear.

Manoah.

Suspense in news is torture: speak it out.

Messenger.

Then take the worst in brief. Samson is dead.

Manoah.

The worst indeed! My hopes to free him hence
Are baffled all! but Death (who sets all free)
Hath paid his ransom now.

Micah.

Yet ere we give the reins to grief, say first
How died he? Death to life is crown or shame.

Messenger.

Unwounded of his enemies he fell,
At once he did destroy, and was destroyed.
The edifice (where all were met to see)
Upon their heads, and on his own he pulled.

Manoah.

O lastly over-strong against thyself!
A dreadful way thou took'st to thy revenge,
Glorious, yet dearly bought.

Micah.

In life and death thou hast fulfill'd thy work,
For which foretold.

And now thou ly'st victorious, tho' self-killed,
Triumphant o'er a heap of slaughtered foes,
More than thy life had slain. Let Israel now
The voice of lamentation raise, and sing
A parting requiem to thy honour'd soul.

AIR.—*Micah.*

Ye sons of Israel now lament:
Your spear is broke, your bow's unbent:
Your glory's fled;
Amongst the dead
Great Samson lies:
For ever, ever closed his eyes.

CHORUS.—*Israelites.*

Weep, Israel, weep a louder strain;
Samson, your strength, your hero's slain.

RECIT.—*Manoah.*

Proceed we hence to find his body soaked
In vile Philistine blood; with the pure stream,

And cleansing herbs, wash off the clodded gore;
Then solemnly attend him to my tomb,
With silent obsequies and fun'ral train.

A DEAD MARCH

RECIT.—*Micah.*

The body comes: we'll meet it on the way
With laurels, evergreen, and branching palm;
Then lay it in his monument, hung round
With all his trophies, and great acts enroll'd
In verse heroic, or sweet lyric song.

Manoah.

There shall all Israel's valiant youth resort,
And from his memory inflame their breasts
To matchless valour, whilst they sing his praise.

Enter ISRAELITES, with the body of Samson.

SOLI AND CHORUS.—*Manoah and Israelites.*

Glorious hero, may thy grave
Peace and honour ever have;
After all thy pains and woes,
Rest eternal, sweet repose.

Israelitish Woman.

The virgins, too, shall on their feastful days
Visit his tomb with flowers, and there bewail
His loss, unfortunate in nuptial choice.

Virgins.

Bring the laurels, bring the bays,
Strew his hearse, and strew the ways.

Israelitish Woman.

May every hero fall like thee,
Thro' sorrow to felicity.

Virgins.

Bring the laurels, bring the bays,
Strew his hearse, and strew the ways.

Israelites.

Glorious hero, may thy grave
Peace and honour ever have;
After all thy pains and woes,
Rest eternal, sweet repose.

RECIT.—*Manoah.*

Come, come: no time for lamentation now:
No cause for grief; Samson like Samson fell,
Both life and death heroic. To his foes
Ruin is left; to him eternal fame.

Micah.

Why should we weep or wail, dispraise or blame,
Where all is well, and fair to quiet us?
Praise we Jehovah then, who to the end,
Not parted from him, but assisted still,
Till desolation filled Philistia's land,
Honour and freedom giv'n to Jacob's seed.

AIR.—*Israelitish Woman.*

Let the bright Seraphim in burning row,
Their loud uplifted Angel-trumpets blow:
Let the Cherubic host, in tuneless choirs,
Touch their immortal harps with golden wires;

CHORUS.—*Israelites.*

Let their celestial concerts all unite,
Ever to sound his praise in endless blaze of light.

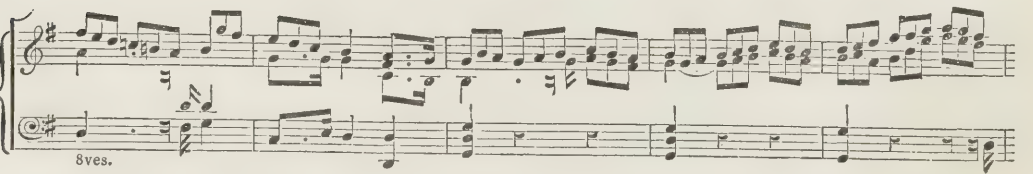
OVERTURE.

АССОМП. *Pomposo. f*

Met. 88

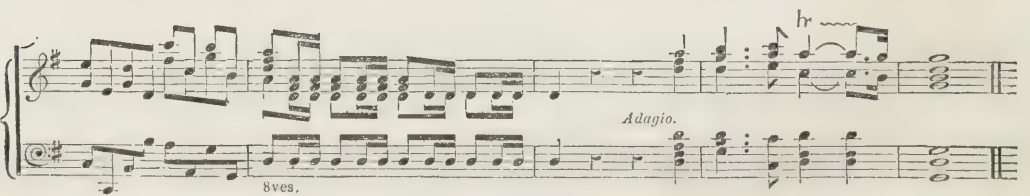
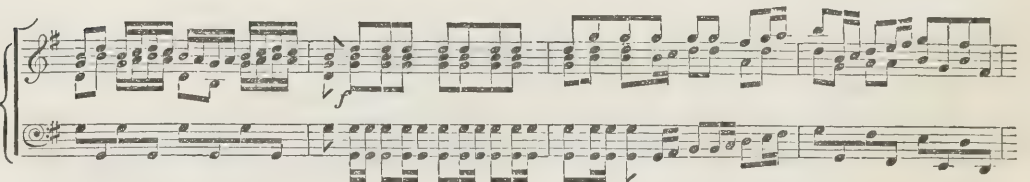
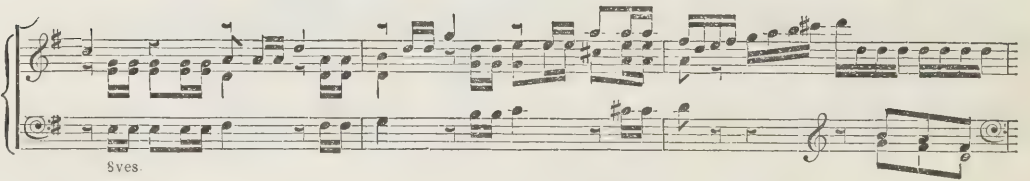
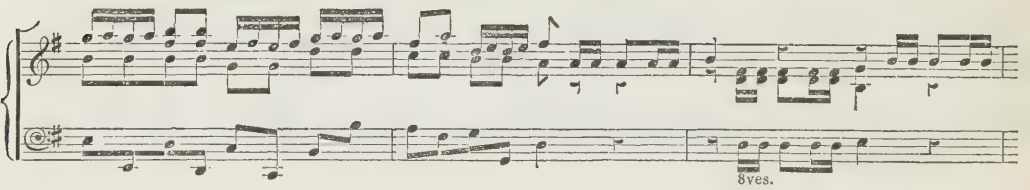
8va.

8va.



Allegro.

Met. 92 =



MENUET.

Met. 100=♩

The musical score consists of eight systems of piano and forte notation. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various ornaments (hr) and repeat signs. The first system begins with a piano (p) dynamic. The second system includes a forte (f) dynamic. The third system includes a forte (f) dynamic. The fourth system includes a forte (f) dynamic. The fifth system includes a forte (f) dynamic. The sixth system includes a forte (f) dynamic. The seventh system includes a forte (f) dynamic. The eighth system includes a forte (f) dynamic. The score concludes with a double bar line and a repeat sign.

Scene before the Prison of Gaza SAMSON blind and in chains

No. 2.

RECIT.—THIS DAY A SOLEMN FEAST.

VOICE. *RECIT.—SAMSON.*

This day, a so-lemn feast to Da-gon held, re-lieves me from my

task of ser-vile toil: Un-wil-ling-ly their su-per-sti-tion yields this

rest! to breathe heavn's air, fresh blow-ing pure and sweet.

ACCOMP.

No. 3.

CHORUS OF THE PRIESTS OF DAGON.

AWAKE THE TRUMPET'S LOFTY SOUND.

TREBLE. *CHORUS.—Allegro.*

ALTO. *CHORUS.—Allegro.*

TENOR (8ve. lower.) *CHORUS.—Allegro.*

BASS. *CHORUS.—Allegro.*

ACCOMP. *Allegro.—Met. 14th.*

A-wake the trum-pet's lofty

A-wake the trum-pet's lofty

A -
sound; Awake the trumpet's lof-ty
sound; Awake the trumpet's lof-ty
A -
Trumpets.

wake, A-wake, A - wake the trumpet's lof-ty sound; The joy - ful
sound; A-wake, A - wake the trumpet's lof-ty sound; The joy - ful
sound; A-wake, A - wake the trumpet's lof-ty sound; The joy - ful
- wake, A - wake the trumpet's lof-ty sound; The joy - ful

sa - - cred fes - ti - val comes round, when Da - gon, king of all the
sa - - cred fes - ti - val comes round, when Da - gon, king of all the
sa - - cred fes - ti - val comes round, when Da - gon, king of all the
sa - - cred fes - ti - val comes round, when Da - gon, king of all the

8ves.

earth, of all the earth is crown'd.

earth, of all the earth is crown'd.

earth, of all the earth is crown'd.

earth, of all the earth is crown'd.

A - wake, awake, a -

The sacred joy - - ful, joy - - ful fes - ti - val comes round,

The sa - cred joy - - ful fes - ti - val comes round.

The sa - cred joy - - ful, joy - - ful sa - cred fes - ti - val comes round,

A - wake, The sacred joy - - ful fes - ti - val comes round,

Awake, awake, The sa - cred joy - - ful fes - ti - val comes round,

Awake, awake, The sa - cred joy - - ful fes - ti - val comes round,

Awake, awake, A - wake, a -

When Da-gon, king of all the earth, of all the earth is crown'd.

When Da-gon, king of all the earth, of all the earth is crown'd, When Dagon,

When Da-gon, king of all the earth, of all the earth is crown'd, When Dagon,

- wake, When Da-gon, king, When Dagon

Awake the trumpet's lof-ty sound.

king of all the earth is crown'd. A-wake the trumpet's lof-ty sound;

king of all the earth is crown'd. Awake the trumpet's lof-ty

king of all the earth is crown'd. Awake the

The joy-ful sa-cred fes-ti-val comes round,

The joy-ful, joy-ful sa-cred fes-ti-val comes round,

sound; The joy-ful sa-cred fes-ti-val comes round,

trum-pet's lof-ty sound; The joy-ful sa-cred fes-ti-val comes round,

When Dagon, king of all the earth, of all the earth is crown'd; The sacred joy - ful

When Dagon, king of all the earth, of all the earth is crown'd; The sacred

When Dagon, king of all the earth, of all the earth is crown'd;

When Dagon, king of all the earth, of all the earth is crown'd; The sacred joy

Sves,

fes - tival comes round, The joy-ful fes - tival comes round, A -

joy - ful fes - ti-val comes round,

The sa - cred joy - ful, joy - ful fes - tival comes round,

- - ful, joy - ful sa - - cred, joy - ful ies - - tival comes round, A -

- wake, A - wake the trumpet's lof - ty

A - wake the trumpet's lof - ty sound, A - wake the trumpet's lof - ty

A - wake the trumpet's lof - ty sound, A - wake the trumpet's lof - ty

- wake, A - wake the trumpet's lof - ty

sound; The joy-ful sa - cred fes - ti - val comes round,

sound; The joy-ful sa - cred fes - ti - val comes round,

sound; The joy-ful sa - cred fes - ti - val comes round,

sound; The joy-ful sa - cred fes - ti - val comes round,

8ves.

When Da-gon, king of all the earth, of all the earth, is crown'd.

When Da-gon, king of all the earth, . . of all the earth, is crown'd.

When Da-gon, king of all the earth, of all the earth, is crown'd.

When Da-gon, king of all the earth, of all the earth, is crown'd.

8ves.

No. 4.

ARIA.—YE MEN OF GAZA.

ARIA.—PHILISTINE WOMAN.

Andante.

TREBLE VOICE.

Accomp.

Met. 112=

mf

tr

Violin.

Ye men of Ga - - za, hi - - ther bring

(Voice alone.)

p

The mer-ry, mer-ry pipe and pleas-ing string,

(Voice alone.)

p

The mer-ry, mer - ry pipe, Yo

men of Ga - za, hi - ther bring The mer-ry pipe and pleas - ing string; Ye men of

This system shows the first line of music. The vocal line (treble clef) has a melody with eighth and quarter notes. The piano accompaniment (grand staff) features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

Ga - za, hi - ther bring The merry pipe and pleas - ing string.

This system continues the melody. The piano part includes a *mp* (mezzo-piano) dynamic marking in the left hand.

Ye men of Ga - za, hi - ther bring The merry

This system continues the melody. The piano part includes a *p* (piano) dynamic marking in the left hand.

pipe, The mer-ry, mer-ry pipe

This system continues the melody. The piano part includes a *mp* (mezzo-piano) dynamic marking in the left hand.

Ye men of Ga - za, hi - ther bring The merry pipe and pleas - ing string.

This system concludes the melody. The piano part includes *p* (piano) and *mf* (mezzo-forte) dynamic markings.

The so - lemn hymn and

p

cheer - ful song; Be

mf *p*

8va.

Da - gon prais'd by ev' - ry tongue.

mf

Ye men of Ga - - za, hi - - ther bring

p *mp*

The mer-ry, merry pipe and pleasing string, The mer-ry, mer-ry

p

pipe And pleas - ing string, The merry, mer - ry pipe,

The merry pipe, The mer-ry, merry pipe and pleas

ing string.

The so - lemn hymn and cheer - ful song

Be Da - gon prais'd by ev' - ry tongue, Be Dagon prais'd by ev' - ry

tongue, Be Dagon prais'd by ev' - ry tongue, Be Da - gon prais'd, . . .

mp *p*

(Voice alone.)

Adagio. *hr*
Be Da - gon prais'd by ev' - ry

mp (With Voice.) *Adagio.*

Tempo lmo.
tongue.

Tempo lmo. (Violin Solo.)
mf

f Tutti.

No. 5.

CHORUS.—AWAKE THE TRUMPET'S LOFTY SOUND.

CHORUS. *Allegro.*

TREBLE.

ALTO.

TENOR.
8ve. lower.)

BASS.

CHORUS. *Allegro.*

Awake the trumpet's lof-ty sound, A - wake the trumpet's lof-ty sound; The joy-ful

CHORUS. *Allegro.*

Awake the trumpet's lof-ty sound, A - wake the trumpet's lof-ty sound; The joy-ful

CHORUS. *Allegro.*

Awake the trumpet's lof-ty sound, A - wake the trumpet's lof-ty sound; The joy-ful

ACCOMP.

Met. 144 =

sa - cred fes-ti-val comes round, When Dagon king of all the earth, of all the earth is

sa - cred fes-ti-val comes round, When Da-gon king of all the earth, of all the earth is

sa - cred fes-ti-val comes round, When Da-gon king of all the earth, of all the earth is

sa - cred fes-ti-val comes round, When Da-gon king of all the earth, of all the earth is

8ves.

crown'd.

crown'd.

crown'd.

crown'd.

Pedals.

LOUD AS THE THUNDER'S AWFUL VOICE.

ARIA,* PRIEST.
Allegro.

TENOR VOICE

ACCOMP.
Met. 88=♩

Loud as the thun - - der's aw - ful voice, . . .

p *mf*

Loud as the thun - der's aw - ful voice, . . .

In notes of tri-umph, In notes of triumph, notes of praise, . . .

Handel's "Samson."—Novello's Edition.

* This Aria is occasionally omitted.

In notes of tri-umph, notes of praise,

So high great Da - - gon's name we'll raise, so high great Da - gon's name we'll

raise, That heav'n and earth may hear how we re - jice,

That heav'n and earth may

hear how we re-joyce. That

heav'n and earth may hear . how we re-joyce.

The first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a melodic line. The piano accompaniment consists of a steady eighth-note bass line and a more complex treble line with sixteenth-note patterns.

Loud as the thun - der's aw - ful voice, . . . In notes of tri-umph,

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes E5, F#5, and G5, then a half note A5, and continues with a melodic line. The piano accompaniment features a dynamic marking 'p' (piano) and continues with its eighth-note bass line and sixteenth-note treble patterns.

notes . of praise, In notes of tri-umph, notes of praise,

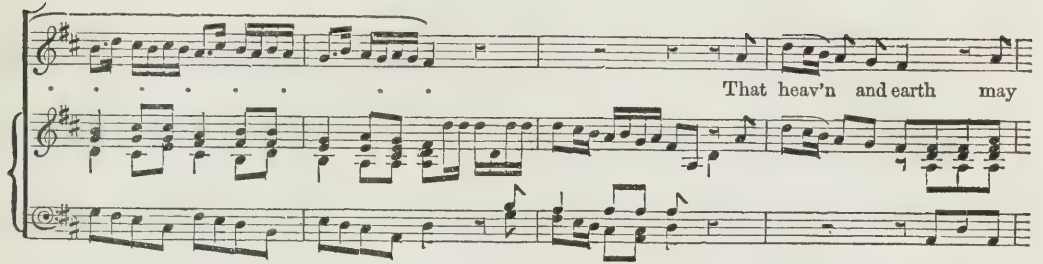
The third system of the musical score. The vocal line continues with a half note G5, followed by quarter notes A5, B5, and C6, then a half note D6, and continues with a melodic line. The piano accompaniment features a dynamic marking 'hr' (fortissimo) and continues with its eighth-note bass line and sixteenth-note treble patterns.

So high great Da - gon's name we'll raise, . . .

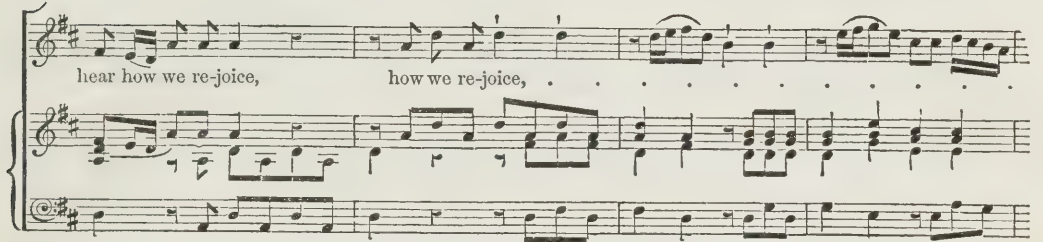
The fourth system of the musical score. The vocal line continues with a half note D6, followed by quarter notes E6, F#6, and G6, then a half note A6, and continues with a melodic line. The piano accompaniment continues with its eighth-note bass line and sixteenth-note treble patterns.

that heav'n and earth may hear how we re - joice. . . .

The fifth system of the musical score. The vocal line continues with a half note G6, followed by quarter notes A6, B6, and C7, then a half note D7, and continues with a melodic line. The piano accompaniment continues with its eighth-note bass line and sixteenth-note treble patterns.



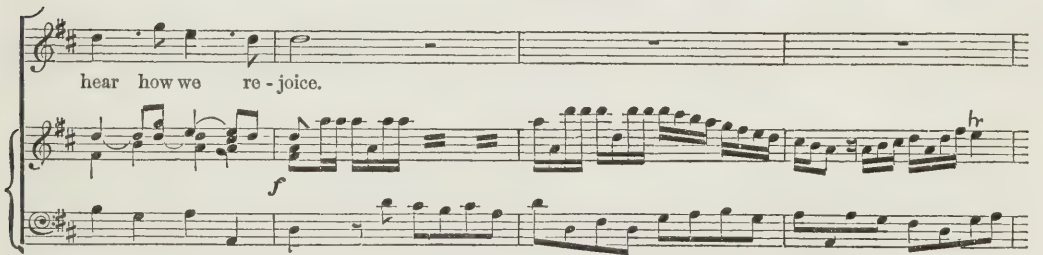
That heav'n and earth may



hear how we re-joice, how we re-joice,



That heav'n . and earth may



hear how we re-joice.



No. 7.

CHORUS.—AWAKE THE TRUMPET'S LOFTY SOUND.

TREBLE. CHORUS. *Allegro.*

ALTO. CHORUS. *Allegro.* Awake the trumpet's lof-ty sound, The joy-ful

TENOR. CHORUS. *Allegro.* Awake the trumpet's lof-ty sound, A-wake the trumpet's lof-ty sound; The joy-ful

(8ve. lower.) CHORUS. *Allegro.* Awake the trumpet's lof-ty sound, A-wake the trumpet's lof-ty sound; The joy-ful

BASS. CHORUS. *Allegro.* A-wake the trumpet's lof-ty sound; The joy-ful

ACCOMP. Met. 144 = ♩

sa - cred fes-ti-val comes round, When Dagon king of all the earth, of all the earth is

sa - cred fes-ti-val comes round, When Da-gon king of all the earth, of all the earth is

sa - cred fes-ti-val comes round, When Da-gon king of all the earth, of all the earth is

sa - cred fes-ti-val comes round, When Da-gon king of all the earth, of all the earth is

8ves.

crown'd.

crown'd.

crown'd.

crown'd.

Pedals.

No. 8.

ARIA.—THEN FREE FROM SORROW.

ARIA. (PHILISTINE WOMAN.)

VOICE.

ACCOMP.

Met. 116=

ARIA. Allegro Moderato.

mf

Then free from sor - row, free from thrall, .

p

Then free from sor - row, free from thrall, . .

mp *p*

All blythe and gay, . . With sports and play, . .

mp *p* *mp*

We'll ce-le-brate . . . his fes-ti-val.

p *mf*

Then free from sor-row,

p

free from thrall, All blythe and gay, . .

With sport and play, . . . We'll ce - le - brate his

fes - ti - val. With sports and play, . .

mf *p*

All blythe and gay, . . . We'll ce - le - brate his

fes - ti - val. Then free . . from sor - row, free . . from thrall,

mf

We'll ce - le - brate his fes - ti - val; All blythe and . . gay, With sports and play, We'll

p

ce - le - brate, We'll ce - le - brate his

fes - ti - val.

mf

No. 10. ARIA.—TORMENTS, ALAS! ARE NOT CONFIN'D

ARIA.—SAMSON.
Largo.

VOICE.

ACCOMP.

Met. 66=

Largo e staccato.

mf *p*

Tor - - ments, a - las! are not . . con -

(Voice alone.)

- fin'd To heart, or head, or breast, To

mf *p*

heart, or head, or breast;

mf

Tor-ments, a - las! are not con - - fin'd To heart, or

p

head, or breast; But will a se - cret pas - sage find In -

- to the ve - ry in - most mind,

With pains in - tense op - prest, That rob the soul it - self of rest,

That rob the soul it - self . .

. . of rest; That rob the soul it - self of rest.

With pains in - tense op - prest, That rob the

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, a half note Bb4, a quarter note C5, a half note Bb4, a quarter note A4, a half note G4, and a quarter note F#4. The piano accompaniment consists of two staves: the right hand plays chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

soul it - self of rest. With pains in - tense op -

This system continues the vocal melody and piano accompaniment. The vocal line continues with a half note E4, a quarter note D4, a half note C4, a quarter note Bb3, a half note A3, a quarter note G3, a half note F#3, and a quarter note E3. The piano accompaniment continues with similar textures.

- prest, That rob the soul it - self of rest.

Adagio. *Tempo lmo.*

Adagio. *(With the voice.)* *mp* *Tempo lmo.*

This system includes performance instructions. The vocal line continues with a half note D4, a quarter note C4, a half note Bb3, a quarter note A3, a half note G3, and a quarter note F#3. The piano accompaniment continues. The tempo changes to *Adagio* for the vocal entry and *Tempo lmo.* for the piano accompaniment.

This system shows the continuation of the piano accompaniment. The vocal line is not present in this system. The piano accompaniment continues with the same textures as the previous systems.

This system shows the continuation of the piano accompaniment. The vocal line is not present in this system. The piano accompaniment continues with the same textures as the previous systems.

No. 11.

RECIT.—O CHANGE BEYOND REPORT.

VOICE. RECIT.—MICAHA.
O change be-yond re - port, thought, or be - lief! See how he

ACCOMP. RECIT.
p

lies with lan - guish'd head un-prop'd, A - ban-don'd! past all hope!

Can this be he? He-ro-ic Sam-son? whom no strength of man, Nor fu-ry of the

fiercest beast could quell? Who tore the li-on, as the li-on tears the kid! Ran weaponless on armies clad in

i - ron, Use-less the tem-per'd steel, or frock of mail.

No. 12.

AIR.—O MIRROR OF OUR FICKLE STATE.

AIR. MICAH.
Largo.
 VOICE.
 ACCOMP.
 Met. 66 = ♩

Largo.
 (Voice alone.) *p* *p*

O mir - ror of our . . fic - kle state, O
 mir - ror of our . . fic - kle state, In birth, in strength, in deeds, how great! In birth, in
 strength, in deeds, how great! O mir - ror of . . our
 fic - kle state, In birth, in strength, in deeds, how great!
 In birth, in strength, . . in deeds, how great!

f *p* *f* *p* *f*

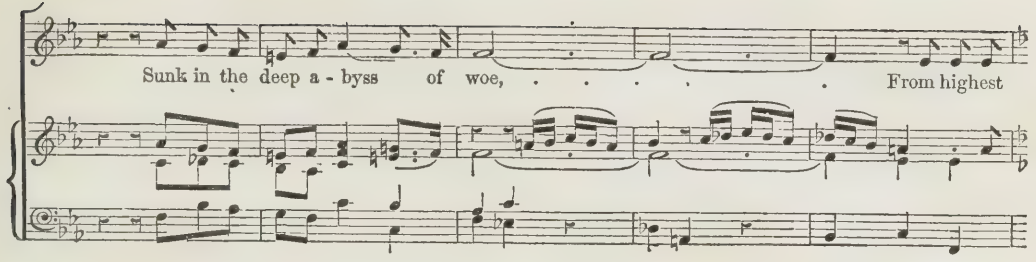
From high - est glo - ry fall'n so low,

Sunk in the deep abyss of woe, . . . Sunk in the

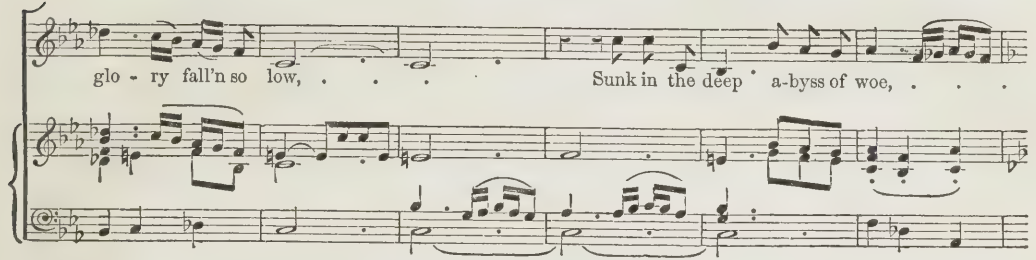
deep . . . a - byss of woe, . . . From highest glo - ry fall'n so

low, Sunk in the deep a-byss of woe, . . . Sunk in the deep a - byss of

woe, Sunk in the deep abyss of woe, . . .



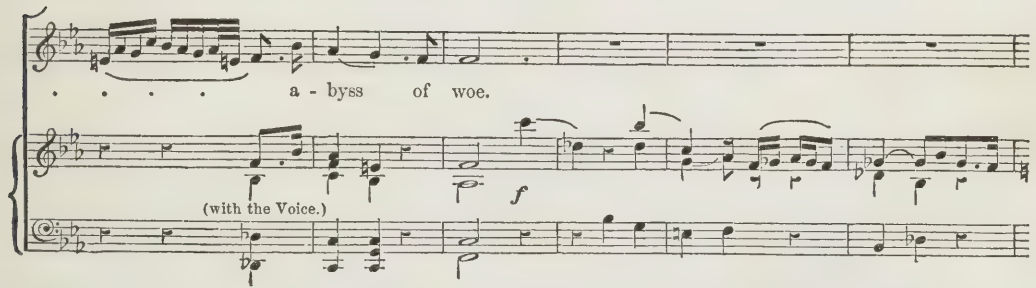
Sunk in the deep a - byss of woe, . . . From highest



glo - ry fall'n so low, . . . Sunk in the deep a-byss of woe, . . .

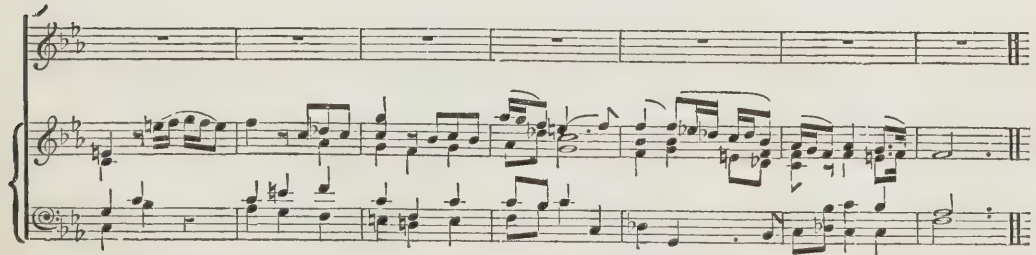


. . . Sunk in the deep



. . . a - byss of woe.

(with the Voice.)



No. 13.

RECIT.—WHOM HAVE I TO COMPLAIN OF?

VOICE. RECIT. SAMSON.

Whom have I to complain of but myself, Who heav'n's great trust could not in silence

ACCOMP.

keep, But weakly to a woman must reveal it? O glorious strength, O impotence of mind!

But with-out wis-dom, what does strength a-vail? Proudly se-cure, yet li-a-ble to

fall! God, when he gave it, hung it in my hair, To show how slight the gift. But peace, my

soul! Strength was my bane, the source of all my woes: Each told a part would ask a life to

MICAH.

wail. Matchless in might! once Israel's glo-ry, now her grief! We come (thy friends well known) to

Handel's "Samson."—Novello's Edition.

vi - sit thee. If words have charms to 'swage thy troubled mind, We'll pour their

SAMSON.
balm in - to its fes - ter'd wounds. Welcome, my friends! Experience teaches now, how counterieit

the coin of friendship is, that's on - ly in the superscription shown. In the warm sunshine of our prosperous

days, friends swarm, But in the winter of ad - ver - si - ty, draw in their heads: tho' sought, not to be

MICAH. **SAMSON**
found. Which shall we first be - wail, thy condage or lost sight? O loss of sight ' of thee I most com -

- plain. O worse than beg - ga - ry, old age, or chains! My ve - ry soul in re - al darkness dwells!

No. 14.

AIR.—TOTAL ECLIPSE!

AIR.—SAMSON.
Larghetto e Staccato.

VOICE.

ACCOMP.

Met. 72 = ♩

Larghetto e Staccato.

f *hr* *p* *f* *hr*

To - tal e - clipse! no sun, no moon! All dark, . . All dark . . amidst the blaze of noon!

(Voice alone.)

p *f*

O glo - rious light! no cheering ray To

hr *p* *p* *p*

glad my eyes with wel - come day: To - tal e - clipse! no sun, no moon! All

(Voice alone.)

f *hr* *p*

dark . . . amidst the blaze of noon! Why thus depriv'd thy prime de - cree, Sun, moon, and stars are

p

dark to me. Sun, moon, and stars, Sun, moon, and stars, are dark to me. Sun, moon, and

stars, Sun, moon, and stars are dark to me.

No. 15.

RECIT.—SINCE LIGHT SO NECESSARY IS.

ACCOMPANIED RECIT.—MICAHA.
Largo.

VOICE.

*Largo e Piano.*ACCOMP.
Met. 72 = ♩

Since light so ne-ces-sa-ry is to life, That in the soul 'tis almost life it -

- self, Why to the tender eye is sight confin'd so ob-vi-ous, And so ea-sy to be quench'd?

Why not as feel-ing, Thro' all parts diffus'd, That we might look at will thro' ev' ry pore?

Adagio. (with the Voice.)

light was o - ver all!

O first cre - a - ted beam! and thou, great

Andante.

light was o - ver all!

O first cre - a - ted beam! and thou, great

Andante.

light was o - ver all!

O first cre - a - ted beam! and thou, great

Andante.

light was o - ver all!

Andante. 66 = ♩

Andante.

Allegro.

word, and thou, great word, and light was o - ver

word, and thou, great word, "Let there be light!" and light was o - ver

word, and thou, great word, "Let there be light!" and light was o - ver

"Let there be light!" and light was o - ver

Allegro. 80 = ♩

Allegro.

all, and light, and light was o - - ver all, and light, and

all, and light, and light was o - - ver all, and light, and

all, and light, and light was o - - ver all, and light, and

all, and light, and light was o - - ver all, and light, and

light was o - ver all, o - ver all, and light was o - ver

light was o - ver all, o - ver all, and light was o - ver

light was o - ver all, o - ver all, and light was o - ver

light was o - ver all, o - ver all, and light was o - ver

all; One heav'nly blaze shone round this earthly ball, shone

all; One heav'nly blaze shone round this earthly ball, shone

all; One heav'nly blaze shone round this earthly ball, shone

all; One heav'nly blaze shone round this earthly ball, shone

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, with lyrics written below each staff. The piano accompaniment is in treble and bass clefs, with a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

round this earthly ball. To thy dark ser-vant, To thy dark

round this earthly ball.

round this earthly ball. To thy dark ser-vant, To thy dark ser-vant

round this earthly ball.

The second system continues the musical score with four vocal staves and a piano accompaniment. The vocal parts have lyrics, and the piano accompaniment continues its rhythmic and melodic patterns.

ser-vant life by light af-ford,

To thy dark ser-vant, To thy dark ser-vant life by

life by light af-ford,

To thy dark ser-vant, To thy dark ser-vant life by light af-

The third system concludes the musical score with four vocal staves and a piano accompaniment. The vocal parts have lyrics, and the piano accompaniment provides a final harmonic and rhythmic foundation.

life by light af - ford. To thy dark ser - vant
 light, by light af - ford. To thy dark ser - vant, life by
 To thy dark ser - vant, To thy dark ser - vant
 - ford, by light af - ford, To thy dark ser - vant, To thy dark

life by light af - - ford, . . . by light af -
 light af - ford, life by light af - ford, by light af - ford, by light af -
 by light, . . . by light af - ford, by light af - ford, by light af -
 ser - vant life, life by light af - - ford, by light af -

- ford, To thy dark ser - vant, To thy dark ser - - vant,
 - ford, To thy dark ser - vant, To thy dark ser - vant life
 - ford, To thy dark ser - vant, To thy dark ser - vant, by light
 - ford, . . . To thy dark ser - vant, To thy dark ser - vant life

8va.

life . . . by light af - - ford, . . .
 . . by light af - ford, To thy dark ser - vant, To thy dark
 life by light af - ford, To thy dark ser-vant life by light af -
 . . by light af - ford, To thy dark ser - vant,

To thy dark ser-vant life by light, . . by light af - -
 ser-vant life by light . . af - ford, . . by light af -
 - ford,
 To thy dark ser-vant, To thy dark ser-vant life by light, by light af - -
 8va. 8va.

- ford, To thy dark ser - vant life by light af - ford.
 - ford, To thy dark ser-vant life, life by light af - ford.
 To thy dark ser-vant life by light af - ford, life by light af - ford.
 - ford, To thy dark ser - - vant life by light af - ford.

No. 17.

RECIT.—YE SEE, MY FRIENDS.

VOICE. RECIT. SAMSON.

Ye see, my friends, how woes enclose me round; But had I sight, how

ACCOMP. RECIT.

p

could I heave my head For shame? Thus for a word, or tear, divulge To a false woman

* MICAH.

God's most se-cret gift, And then be sung, or proverb'd for a fool. The wisest men have

mf *p*

err'd, and been deceiv'd by female arts. De-ject not then thyself, who hast of griefs a load;

mf

Yet men will ask, Why did not Samson ra-ther wed at home? In his own

p

Handel's "Samson."—Novello's Edition.

SAMSON

tribe are fair-er, or as fair. O that I had! A-las! fond

wish too late! That specious monster Da-li-lah my snare! myself the cause, Who

MICAHA

vanquish'd by her tears, gave up my fort of silence to a woman. Here comes thy rev'rend sire, Old

SAMSON.

Ma-no-ah, with careful steps, and locks as white as down. A-las! a-nother grief

MANOAH.

that name a-wakes. Brethren, and men of Dan, say where is my son,

MICAH.

Sam-son, fond Israel's boast? In - form my age. As sig - nal now in

low de - ject - ed state, As in the height of pow'r: See where he lies!

low de - ject - ed state, As in the height of pow'r: See where he lies!

No. 18.

RECIT.—O MISERABLE CHANGE!

ACCOMPANIED RECIT.—MANOAH.

Largo.

VOICE. O mi-se-ra-ble change! Is this the man Renown'd a-far,

ACCOMP. *Largo.* *p* *f*

Met. ♩=92.

the dread of Israel's foes; Who with an angel's strength their ar - mies quell'd,

Himself an ar-my; now unequal match To guard his breast against the coward's spear?

p *mf*

No. 19.

ARIA.—GOD OF OUR FATHERS.

VOICE. *ARIA. Larghetto.*

ACCOMP. *Larghetto.*

Met. 66 = ♩

God of our fathers, what is

(Voice alone.) *p* *mp* *p*

man? So proud, so vain, so great in sto-ry.

God of our fathers, what is man? So proud, so vain, so

(Voice alone.) *p*

great . . in sto-ry, So great

hr *hr*
 . in sto - - ry,

His fame a blast, his life a span, A bub-ble at the height of

fr *p*

hr
 glo - - - ry, at the height of glo - - ry,

His fame a blast, his life a span, A

p

bub-ble at the height of glo - - - ry,

Oft he that is ex - alt - - ed high, Unseemly

p

falls in hu-man eye. Oft he that is ex - al-ted high, . . . Unseemly

falls, Unseemly falls in hu-man eye, Unseemly falls, Unseem-ly

falls in hu - man eye, Unseemly falls in hu - man eye.

No. 20.

RECIT.—THE GOOD WE WISH FOR.

VOICE. ACCOMPANIED RECIT.—MANOAH.

The good we wish for of-ten proves our bane. I pray'd for children,

ACCOMP. *p*

and I gain'd a son; And such a son, as all men hail'd me happy. But who'd be now a

mf *p*

fa-ther in my stead? The bless-ing drew a scorpion's tail be-hind: This plant (select and

sa-cred, for a-while the Mi-ra-cle of all,) was in one hour ensnared, As -

f 8va.

-saulted, overcome, led bound, his foes' de-ri-sion, Captive, poor, and blind.

p

No. 21.

AIR.—THY GLORIOUS DEEDS INSPIR'D MY TONGUE.

Arr.—MANOAH.

VOICE.

ACCOMP.

Met. 100 = ♩

Thy

glo - rious deeds in - spir'd my tongue, Whilst airs of joy from thence did flow, Whilst

airs of joy from thence did flow,

Whilst airs of joy . . .

p

This system contains the first staff of music. The vocal line begins with a whole rest, followed by a half note G, and then a triplet of eighth notes (A, B, C). The piano accompaniment starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It features a triplet of eighth notes (A, B, C) in the right hand and a steady bass line in the left hand.

from thence did flow. . .

This system continues the musical piece. The vocal line has a half note G, followed by a half note A, and then a triplet of eighth notes (B, C, D). The piano accompaniment continues with the same rhythmic patterns, including triplets in the right hand.

Thy glo-rious deeds, Thy glo-rious deeds in - spir'd my tongue, Thy

This system introduces a new phrase. The vocal line starts with a half note G, followed by a half note A, and then a half note B. The piano accompaniment continues with the established harmonic support.

glo-rious deeds in - spir'd my tongue, Whilst airs of joy from thence did flow, . . .

This system continues the phrase. The vocal line has a half note G, followed by a half note A, and then a half note B. The piano accompaniment continues with the established harmonic support.

Whilst airs of joy . . .

This system concludes the phrase. The vocal line has a half note G, followed by a half note A, and then a half note B. The piano accompaniment continues with the established harmonic support.

from

3

This system contains the first staff of music. The vocal line (treble clef) begins with a series of eighth notes, followed by a quarter note and a half note. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. A triplet of eighth notes is marked with a '3' in the piano part.

thence did flow,

This system continues the musical piece. The vocal line has a long rest followed by a half note. The piano accompaniment maintains its rhythmic pattern, with some chords in the right hand. The bass line continues with eighth notes.

Thy glo - rious deeds in - spir'd my tongue, Whilst

This system features a more complex vocal melody with eighth and sixteenth notes. The piano accompaniment also becomes more active, with sixteenth-note passages in the right hand. The bass line continues with eighth notes.

airs of joy from thence did flow.

f *hr*

This system includes dynamic markings: a forte (*f*) in the piano right hand and a hairpin (*hr*) in the piano left hand. The vocal line has a long rest. The piano accompaniment features triplet markings in the right hand.

hr

This system concludes the page. The vocal line has a long rest. The piano accompaniment continues with eighth notes and chords. A hairpin (*hr*) is present in the piano right hand. The system ends with a double bar line and a 3/4 time signature.

Largo. Met. 80 = ♩

To sor - rows now I tune . . my song, And set my harp to notes of

Largo. Met. 80 = ♩

p

woe; To sor - rows now I tune my song, And set my harp

to notes of woe, to notes of woe, to notes

of woe; And set my harp to notes of woe; And set my harp

to notes of woe.

p *hr*

No. 22.

RECIT.—JUSTLY THESE EVILS.

VOICE. RECIT. SAMSON.
Just-ly these e - vils have befall'n thy son. Sole author I, Sole

ACCOMP. RECIT.
p

* cause ; who have profan'd the mys-te-ries of God, By me betray'd to faithless par - lies !

Fe-mi-nine assaults ! To the false fair I yielded all my heart. So far ef - fe-minacy held me

MANOAH.
yok'd her slave. O foul in-dignity ! O blot to ho-nor and to arms ! Worse yet re -

- mains : this day they ce - le-brate with poms and sports, and sa - cri-fice to Da-gon, i-dol god ! who gave thee

bound and blind, in-to their hands : thus is he magnified, The living God blas -

Handel's "Samson."—Novello's Edition.

SAMSON.

- phem'd and scorn'd by that i-dol-a-trous rout. This have I done, this pomp, this ho-nour

mf *p*

No. 23, Accompanied.

brought to i-dol Da-gon; But to Is-ra-el shame, and our true God disgrace. My griefs for this for -

mf *p*

- bid mine eyes to close, or thoughts to rest: But now the strife shall end;

me overthrown, Dagon presumes to en-ter lists with God; Who thus provok'd will not con -

- nive, but rouse His fu-ry soon, and his great name as - sert. Dagon shall stoop,

e'er long be quite de-spoil'd Of all those boasted trophies won on me.

No. 24.

AIR.—WHY DOES THE GOD OF ISRAEL SLEEP?

AIR. SAMSON.
Allegro.

VOICE.

ACCOMP.
Met. 84 = ♩

Allegro.
f

p

hr

f

Why does the God of Is-ra-el sleep?

(Voice alone.)

p

A - rise with dread - ful sound, A - rise a - rise, a -

f

- rise with dreadful sound, a - rise with dreadful sound, . . . with dreadful sound, A -

- rise, a - rise with dreadful sound, with dread - ful sound, A - rise, a -

rise, A - rise with dreadful sound, with dreadful sound, And

clouds encompass'd round, . . . And clouds encompass'd round, . . .

Then shall the heathen hear thy

thun - der, Then shall the hea - then hear thy thun -

der, . . thy thun - der deep.

The

tem-pest of thy wrath now raise, In whirlwinds them pur-sue, Full

fraught with vengeance due, In whirlwinds them pur - sue, . . . In

whirl-winds them pur-sue, them pur-sue, them pur-sue, Full fraught with vengeance due, Full

fraught with ven - geance due,

Till shame and trouble all

... thy foes shall seize. Till shame, till shame and

trou-ble, Till shame and trou-ble all thy foes shall seize. Till shame and

trou - ble all thy foes shall seize, Till

shame and trouble all thy foes

shall seize. Why

does the God of Is - rael sleep? A

- rise with dread - ful sound, A - rise, a-rise, a - rise with dreadful sound, And

clouds encompass'd round, . . . encompass'd round, Then shall the heathen hear thy

This system features a vocal melody in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The vocal line begins with a series of eighth notes, followed by a half note, and then continues with eighth notes. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex rhythmic pattern in the right hand, including sixteenth notes and eighth notes. Dynamics include a forte (f) marking and a piano (p) marking.

thun - derdeep; The tem - pest of thy wrath now raise, In whirl-winds them pur -

The second system continues the musical piece. The vocal line has a more melodic feel with some dotted rhythms. The piano accompaniment remains active with eighth and sixteenth notes. A forte (f) dynamic is present.

- sue, them pur-sue; Full fraught with ven -

In this system, the vocal line features a long note followed by a series of eighth notes. The piano accompaniment has some arpeggiated figures. A hairpin (hr) marking is visible above the piano part.

- geance due, Till

The fourth system shows the vocal line with a long note and then a series of eighth notes. The piano accompaniment continues with its rhythmic pattern. A hairpin (hr) marking is visible above the piano part.

shame and trou-ble, Till shame and

The final system on the page shows the vocal line with a long note and then a series of eighth notes. The piano accompaniment continues with its rhythmic pattern. Multiple hairpin (hr) markings are visible above the piano part.

trou-ble, all thy foes shall seize.

Till shame and trouble all thy foes shall seize.

f

p

f

No. 25.

RECIT.—THERE LIES OUR HOPE.

RECIT. MICAH.

VOICE.

There lies our hope. True pro-phet may'st thou be, That God may

RECIT.

ACCOMP.

p

vin-di-cate his glorious name, Nor let us doubt whether God is Lord, or Dagon.

No. 26.

CHORUS.—THEN SHALL THEY KNOW.

CHORUS. *Allegro moderato.*

TREBLE.

ALTO.

TENOR.
(Sve. lower.)

BASS.

ACCOMP.
Met. 88 = ♩

ORGAN.*

Then shall they know, that he whose name Je - ho - vah is, a -

Then shall they know, that he whose

- lone, O'er all the earth ; . . . but one, O'er all the earth, O'er

name Je - ho - vah is, a - lone, O'er all the earth but one, O'er all the

Then shall they know, that he whose name Je - ho - vah is, a

8va.

name Je - ho - vah is, a - lone, O'er all the earth but one, Then

all the earth but one, O'er all the earth but one,

earth but one, O'er all the earth but one,

- lone, O'er all the earth but one, Then shall they

Pedals.

Handel's "Samson"—Novello's Edition.

* This is specially marked to be led off by the Organ, in Handel's score; and as the other parts are marked *tutti*, the full organ, (without reeds,) will be most appropriate

shall they know, that he whose name . . . Je -

Then shall they know, that he whose

Then shall they know, that he . . . whose name, that he whose

know, that he whose name . . . Je

8va.

- ho - vah is, a - lone, O'er all the earth . . . but

name . . . Je - ho - vah is, a - lone, O'er all the earth but

name Je - ho - vah is, a - lone, O'er all the earth but

- ho - vah is a - lone, O'er all . . . the earth but

8va.

one,

one,

one, Was e - ver the most

one, Was e - ver the most high, and still the same, and still the same, . . .

one,

8va.

Was e - ver the most high, and
 high, . . . and still the same, and still the same,
 . . . and still the same, . . .

still the same, and still the same, Was
 . . . and still the same,
 and still the same, and still the same, . . . and still the same, . . .
 Was e - ver the most high, . . . and still the same,
 8va.

e - ver the most high, . . . and still the same,
 Was e - ver the most high, and still, and still the same,
 . . . and still the same, and . . . still, and still the same,
 and still the same, . . . and still the same, Was
 Ped. 8va.

and still the same, . . . and still the same; Then shall they know, that
 Was e - ver the most high, and still the same; Then shall they know, that
 Was e - ver the most high, and still the same; Then shall they know, that
 e - ver the most high, and still the same; . . . Then shall they know, that

8va.

he whose name Je - ho - vah is, a - lone, O'er all the earth but
 he whose name Je - ho - vah is, a - lone, O'er all the earth but
 he whose name Je - ho - vah is, a - lone, O'er all the earth but
 he whose name Je - ho - vah is, a - lone, O'er all the earth but

one, Was e - ver the most high, . . . Was e - ver the most
 one, and still the same, Was e - ver the most high, . . . and still the same,
 one, and still the same, . . . and still the same, Was e - ver the most
 one, and still the same, . . . and still the same,

high, . . and still the same; Je - ho - vah is, a - lone, O'er
 and still the same, and still the same; Je - ho - vah is, a - lone, O'er
 high, . . and still the same; Je - ho - vah is, a - lone, O'er
 . . . and still the same; Je - ho - vah is, a - lone, O'er

8va.

all the earth but one, and still the same, . . . and still
 all the earth but one, Was e - ver the most high, and still, and
 all the earth but one, Was e - ver the most high, . . and
 all the earth but one, Was e - ver the most high, . . and

8va.

. . the same, was e - ver the most high, and still the same.
 still the same, was e - ver the most high, and still the same.
 still the same, was e - ver the most high, and still the same.
 still the same, was e - ver the most high, and still the same.

F

No. 27.

RECIT.—FOR THEE, MY DEAREST SON.

RECIT.—MANOAH.

VOICE. For thee, my dear-est son, must thou mean-while lie thus neg-lect-ed,

ACCOMP. *p*

SAMSON. *

in this loathsome plight? It should be so, to ex-pi-ate my crime, if pos-si-ble! Shameful gra-

-tu-i-ty had I re-veal'd the se-cret of a friend; Most heinous that; but im-pious-ly

MANOAH.

To blast God's counsel! is a sin without a name! Be for thy fate contrite;

mf *p*

but, O my son, to high dis-po-sal leave the forfeit due. God may re-lent, and quit thee all his

debt; Reject not then the offer'd means of life. Al-ready have I treated with some lords to

ran-som thee. Re-venge is sa-cred now, to see thee thus, who cannot harm them more.

SAMSON.
Why should I live? Soon shall these orbs to dou-ble dark-ness yield.

No. 28.

RECIT.—MY GENIAL SPIRITS DROOP.

VOICE. RECIT.—SAMSON.
My genial spi-rits droop, my hopes are fled, Nature in me seems

ACCOMP. RECIT., Accompanied.
p

wea-ry of her-self; My race, of glo-ry run. and race of shame, Death in-vo-

-ca-ted oft shall end my pains, And lay me gently down with them . . . that rest.

No. 29.

AIR.—THEN LONG ETERNITY.

Adagio. MICAH.

VOICE Then long . . . e - ter - ni - ty shall greet, . . shall

ACCOMP. *Adagio.* *p*

greet . . . your bliss; then long . . . e -

- ter - ni - ty shall greet your bliss; No more of

Andante. (Voice alone.)

earth - ly joys, No more . . . of earthly joys, . .

. . . so false and vain! so false and vain!

No more of earthly joys,

so false and

vain, No more, No more of earth - ly joys, so false . . and vain.

No. 30.

AIR.—JOYS THAT ARE PURE.

VOICE.

ACCOMP.

Met. 84 = ♩

AIR. MICAH.
Larghetto.

Larghetto.
mp

Joys that are pure, sin - cere - ly good, shall there'o'er - take.

Shall then o'er-take

This system contains the first vocal line with lyrics and the first two staves of the piano accompaniment. The vocal line features several measures with a fermata and a final note marked with a 'h' (half note). The piano accompaniment consists of a treble and bass staff with chords and moving lines.

you as a flood.

This system continues the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand, marked with a '3' above the notes.

Joys that are pure, Sin-cere-ly good, Shall then o'er-take

Voice alone.

This system contains the third vocal line with lyrics and the third two staves of the piano accompaniment. The piano part includes a triplet of eighth notes in the right hand, marked with a '3' above the notes.

you as a flood.

mf

This system continues the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand, marked with a '3' above the notes and a *mf* (mezzo-forte) dynamic marking.

Where truth and peace do e-ver . . shine, With love that's

p

This system contains the fifth vocal line with lyrics and the fifth two staves of the piano accompaniment. The piano part includes a triplet of eighth notes in the right hand, marked with a '3' above the notes and a *p* (piano) dynamic marking.

per - fect - ly di - vine, . With love that's per - fect - ly di - vine,

. . . . Where truth and peace do e - - - ver shine, With love that's

mf *p*

per - - fect - ly di - - - vine, . . With love . . that's per - - - - fect - ly di -

- vine, . . . With love that's per - - fect - ly di - vine,

p

Where truth and peace do e - ver shine,

With love that's per - fect - ly di - vine, With love that's per-fect-ly, per -

hr *p*

fect-ly di - vine.

Adagio. *mf*

hr

No. 31. CHORUS.*—THEN ROUND ABOUT THE STARRY THRONE.

CHORUS. *A tempo ordinario.*

TREBLE. *mf* Then round a - bout the star - ry throne, . .

CHORUS. *A tempo ordinario.*

ALTO. *mf* Then round a - bout the star - ry throne, . . .

CHORUS. *A tempo ordinario.*

TENOR. (8ve. lower.) *mf* Then round a - bout the star - ry throne, . . .

CHORUS. *A tempo ordinario.*

BASS. *mf* Then round a - bout the star - ry throne, . . .

CHORUS. *A tempo ordinario.*

ACCOMP. *mf* 8va.

Handel's "Samson"—Novel

* This is usually first performed as a *Quartet* by the principal singers, and afterwards repeated in *Chorus*

Of him who e - ver rules a - lone, Your

Of him who e - ver rules a - lone, Your heav'n - ly

Of him who e - ver rules a - lone, Your heav'n -

Of him who e - ver rules a - lone,

heav'n - ly guid-ed soul shall climb, Your heav'n - ly guid-ed soul shall

guid - ed soul, . . Your heav'n - ly guid - ed

- ly guid - ed soul, . . Your heav'n - ly guid -

Your heav'n - ly guid - ed soul, . . Your heav'nly guid -

climb, Your heav'nly guid - ed soul shall climb; Of

soul, . . Your heav'nly guided soul shall climb; Of

- ed soul shall climb; Of

- ed soul shall climb; Of

climb, Your heav'nly guid - ed soul shall climb; Of

soul, . . Your heav'nly guided soul shall climb; Of

- ed soul shall climb; Of

- ed soul shall climb; Of

all this earth - ly gross - - ness quit, With

all this earth - ly gross - - ness quit, With

all this earth - ly gross - ness quit,

all this earth - ly gross - - ness quit,

glo - ry crown'd . . . for e - ver sit,

glo - ry crown'd for e - ver sit,

With glo - - - ry crown'd for e - ver, for e - - ver sit, And

With glo - ry crown'd . . . for e - ver sit,

And triumph over death, and thee, O time! and

triumph o-ver death, and thee, O time! And tri - - - umph o-ver death, and thee, O time! . . .

And

And triumph o-ver death and thee, O time!
 thee, . . . O time! . . . and thee, O time! and thee, . . . O time! With glo - ry crown'd, . .
 and thee, O time! and thee, O time! With glo - ry crown'd, . .
 triumph o-ver death and thee, O time! and thee, O time! With glo - ry crown'd, . .

8va.

With glo - ry crown'd . . . for e - - - ver, for
 With glo - ry crown'd, . . . With glo - ry crown'd for
 With glo - ry crown'd, . . . With glo - ry crown'd for
 . . . With glo - ry crown'd . . . for

8va.

e - ver sit, And triumph over death, . . . And
 e - ver sit, And triumph over death and
 e - ver sit, And triumph over death and thee, O time! And triumph over
 e - ver sit, for e - - - ver sit, And tri - - - umph

Pedals.

triumph o - ver death and thee, O time! And triumph o - ver death and
 thee, O time! and thee, O time! With glo - ry crown'd and
 death, o - ver death and thee, O time! And triumph o - ver death,
 o - - ver death and thee, O time! With glo - ry crown'd, . .

Ped.

thee, O time! With glo - ry crown'd, for
 tri-umph o - ver death and thee, O time! and thee, O time! and
 And tri-umph o - ver death, and triumph o - ver death and
 for e - - ver sit, And triumph o - ver death and

8va.

Adagio.
 e - ver sit, and tri - umph o - ver death and thee, and thee, O time!
Adagio.
 thee, O time! and tri - umph o - ver death and thee, and thee, O time!
Adagio.
 thee, O time! and tri - umph o - ver death and thee, and thee, O time!
Adagio.
 thee, O time! and tri - umph o - ver death and thee, and thee, O time!
Adagio.

PART THE SECOND.

SAMSON, MICAH, and Chorus of Israelites.

No. 32.

RECIT.—DESPAIR NOT THUS.

VOICE. RECIT.—MANOAH.

Despair not thus! You once were God's delight, His des-tin'd from the womb,

ACCOMP. *p*

by him led on To deeds above the nerve of mortal arm, Un - der his eye abstemious you grew

SAMSON.

up, Nor did the dancing ru-by, sparkling, out-pour'd, Allure you from the cool crystalline stream. Where -

- e'er the liquid brook or fountain flow'd, I drank, nor envied man the pleasing grape. But

what a-vail'd this temp'rance, not complete, A-gainst an - o - ther ob - ject more en - ti - cing?

MANOAH.

I laid my strength in lust's las-ci-vious lap. Trust yet in God! Thy father's timely care Shall

prosecute the means to free thee hence. Meantime, all healing words from these thy friends admit.

No. 33.

AIR.—JUST ARE THE WAYS OF GOD TO MAN.

AIR. MANOAH.
Allegro.

VOICE.

ACCOMP.

Met. 88 = ♩

Allegro.

Just are the ways of God to man, Let none his

p *mf* *p*

se - cret ac - tions scan, Let none his se - cret ac - tions scan; Just are the

ways of God to man, Let none his se - - cret ac - - tions scan, Let none his se-cret

ac - - - - - tions scan:

For all is best, tho' oft we doubt, Of what his

wisdom brings a - bout, For all is best, tho' oft we doubt, Of what his wis-dom, what his

wis - dom brings a - bout.

mf

Still his un - search - a - ble dis - pose, Bless - es the righ - teous in the close.

p

Bless - es the righteous, Bless - es the righteous, Bless - es the

righ - teous in the close, Still his un - search - - - a - ble . dis -

- - pose. Bless - es the righ - teous Bless - - - - -

es the righ - teous in the close.

mf

No. 34.

RECIT.—MY EVILS HOPELESS ARE.

VOICE. RECIT. SAMSON.

My evils hopeless are! One pray'r remains, A speedy death to close my mi-se-ries.

RECIT.

COOMP. *p*

RECIT.—RELIEVE THY CHAMPION.

VOICE. RECIT. MICAH.

Relieve thy champion, image of thy strength, And turn his labours to a peaceful end!

COOMP. *p*

No. 35.

AIR.—RETURN, O GOD OF HOSTS.

Largo.
S. AIR. MICAH.

VOICE.

ACCOMP.
Met. 60 = ♩

Largo.
mp *p*

Re - turn, Re-turn, O

God . . of Hosts! O God, Re - turn, O God of Hosts! Be -

- hold, be-hold Thy ser - vant in dis - tress, . . . be - hold Thy

servant in dis - tress! Return, O God! be - hold . . . Thy ser

- - - vant in dis-tress, Re-turn, O God! Re - turn, O God of Hosts!

be - hold, be - hold, be - hold, be-hold thy ser-vant, Thy ser - vant in dis-tress,

behold, behold Thy servant, Thy servant in dis-tress, Return, Re-turn, O

God! Return, O God of Hosts! be-hold, be - hold, Thy ser - vant in . . dis-tress.

Fine.

*
His migh - - ty griefs, his migh-ty griefs re-dress; His migh-ty

pp

griefs, his mighty griefs, . . . his mighty griefs re-dress;

Nor by the hea-then be they told, nor by the hea-then be they told.

His migh-ty griefs . . . re - dress, Nor by the

heathen, by . . . the heathen be they told, nor by the hea - - then be . . . they told.

Dal Segno.

Handel's "Samson."—Novello's Edition.

* This second part of the Air is usually omitted.

No. 36. SOLO AND CHORUS.—TO DUST HIS GLORY THEY WOULD TREAD.

CHORUS. *Largo.*

TREBLE. *mf* To dust his glo-ry they would tread, And number him amongst the dead,

SOLO. MICAH.

ALTO. *mf* To dust his glo-ry they would tread, And number him amongst the dead, And

TENOR. *mf* To dust his glo-ry they would tread, And number him amongst the dead,

(8ve. lower.)

BASS. *mf* To dust his glo-ry they would tread, And number him amongst the dead,

ACCOMP. *mf*

Met. 72 = ♩

8va.

amongst the dead, . . a - mongst the dead, And

num-ber him amongst the dead, . . And number him amongst the dead, And

And number him, And number him amongst the dead, And

And number him amongst the dead, And

p

number him *pp* amongst the dead. Solo.

Re-turn, re-turn, O God of Hosts! Behold, behold Thy

number him *pp* amongst the dead.

number him *pp* amongst the dead.

number him *pp* amongst the dead.

number him *pp* amongst the dead.

pp

Solo.

mf To dust his glo-ry they would tread, *p* And number him a-mongst the
 ser-vant in distress, Be-hold, be-hold, O God of Hosts,
mf To dust his glo-ry they would tread, *p* And number him amongst the
mf To dust his glo-ry they would tread, *p* And number him a-mongst the
mf To dust his glo-ry they would tread, *p* And number him a-mongst the
 CHORUS. SOLO.
mf (Voice alone.) *p*

dead, SOLO. *p* And number him amongst the dead. SOLO.
 Behold thy servant, thy servant in distress! O God, behold! To dust his glo-ry they would
 dead, *p* And number him amongst the dead.
 dead, *p* And number him amongst the dead.
 dead, *p* And number him amongst the dead,
 SOLO. *p* SOLO.
 8va.

CHORUS. *mf*
 To dust his glo-ry they would
 tread, To dust his glo-ry they would tread, And num-ber him a-mongst the dead, *mf*
 To dust his glo-ry they would *mf*
 To dust his glo-ry they would *mf*
 To dust his glo-ry they would *mf*
 CHORUS. *mf*
 (With the Voice.) *mf*
 8va.

tread, And num - ber him a-mongst the dead, And num-ber him amongst the

tread, And num - ber him a-mongst the dead, And number him amongst the

tread, And num - ber him a-mongst the dead, And num-ber him amongst the

tread, And num - ber him a-mongst the dead, And num-ber him amongst the

dead, *pp* And num - ber him a - mongst the dead. *dim.*

dead, *pp* And num - ber him a - mongst the dead. *dim.*

dead, *pp* And num - ber him a - mongst the dead. *dim.*

dead, *pp* And num - ber him a - mongst the dead. *dim.*

pp

p *dim.* *mf*

tr *pl*

No 37.

RECIT.—BUT WHO IS THIS.

RECIT. MICAH.

VOICE. But who is this, that so bedeck'd and gay, Comes this way sailing

ACCOMP. *p*

*

like a state-ly ship, With all her streamers waving in the wind, An o - dor-ous perfume her

SAMSON.

harbinger, a damsel train be-hind? 'Tis Da-li-la, thy wife. My wife? My traitress! Let her not come

mf *p*

MICAH.

near me. She stands, and eyes thee fix'd, with head declin'd, (Like a fair flow'r surcharg'd with

dew.) She weeps! Her words address'd to thee seem tears dissolv'd, Wet-ting the borders

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DALILA.

of her silken veil. With doubtful feet, and wav'ring re-so-lu-tion I come, O Samson!

mf *p*

dreading thy displeasure. But conjugal af-fec-tion led me on, Prevailing o-ver fear and tim'rous doubt,

* Glad if in ough't my help or love could serve to ex-pi-ate my rash, unthought misdeed.

mf

SAMSON.

Out, thou hy-æ-na! 'Twas malice brought thee here! These are the arts of woman, false like thee,

To break all vows, re-pent, deceive, submit; Then with instructed skill again transgress. The

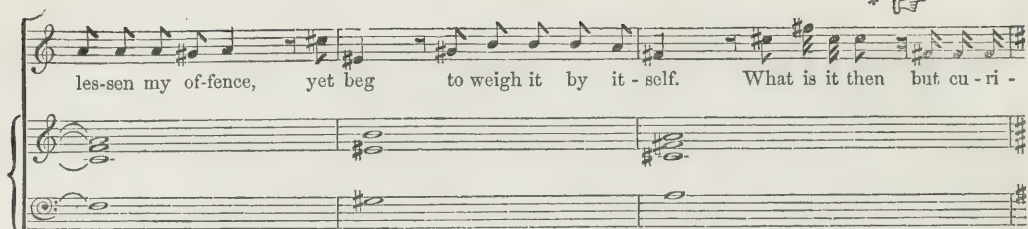
* *mf*

DALILA.

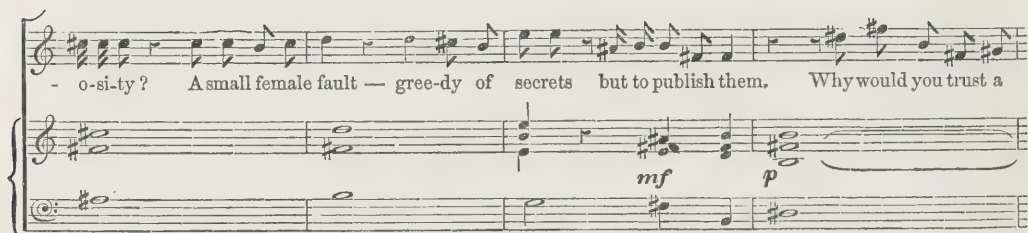
wisest men have met such bosom snakes, Beguil'd like me, to a-ges an ex-ample. I would not

mf *p*

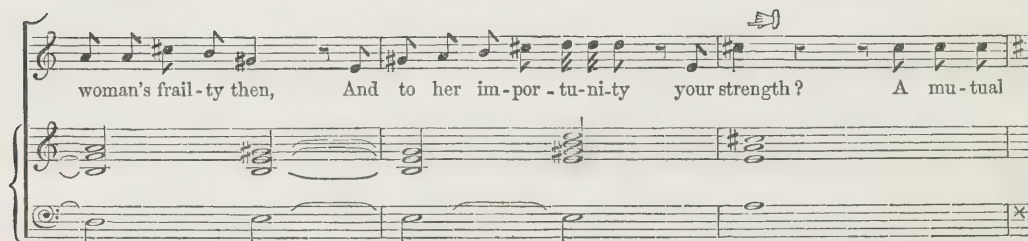
les-sen my of-fence, yet beg to weigh it by it - self. What is it then but cu - ri -



- o-si-ty? A small female fault — gree-dy of secrets but to publish them. Why would you trust a

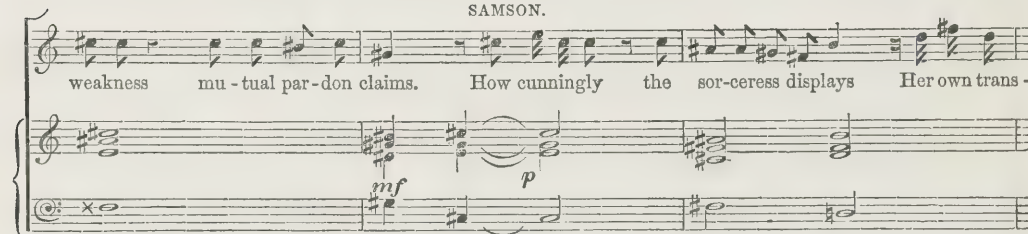


woman's frail-ty then, And to her im-por-tu-ni-ty your strength? A mu-tual

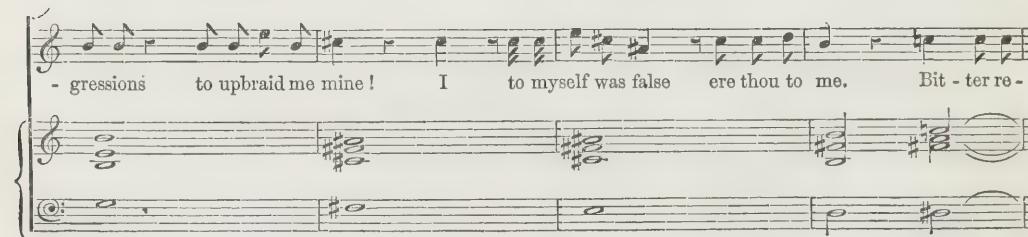


SAMSON.

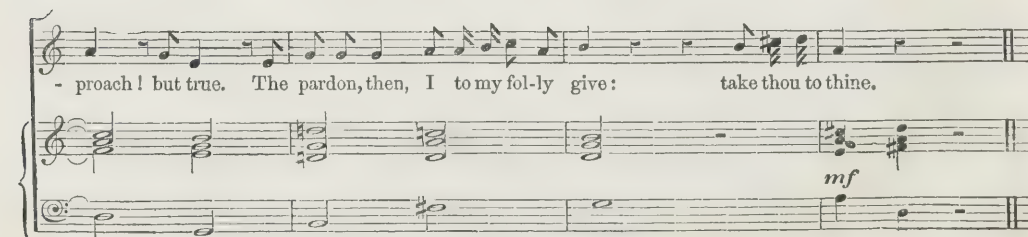
weakness mu-tual par-don claims. How cunningly the sor-ceress displays Her own trans -



- gressions to upbraid me mine! I to myself was false ere thou to me. Bit-ter re -



- proach! but true. The pardon, then, I to my fol-ly give: take thou to thine.



No. 38.

AIR.—WITH PLAINTIVE NOTES

Larghetto.
AIR. DALILA.

VOICE.

ACCOMP.
Met. 72 = ♩

Larghetto. *mp*

With plain-tive notes and

(Voice alone.) *p*

am-'rous moan, Thus coos the tur-tle left a-lone; *mp*

With plain-tive notes, and am-'rous moan, With plain-tive notes, And

p

am - 'rous moan, Thus coos, thus coos the

This system contains the first line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are "am - 'rous moan, Thus coos, thus coos the".

tur-tle left a-lone, Thus coos, Thus coos the tur-tle left a-lone, Thus

This system contains the second line of the musical score. The lyrics are "tur-tle left a-lone, Thus coos, Thus coos the tur-tle left a-lone, Thus".

coos, Thus coos the tur-tle left a-lone, hr hr hr hr

This system contains the third line of the musical score. The lyrics are "coos, Thus coos the tur-tle left a-lone, hr hr hr hr". The piano part includes a *mf* (mezzo-forte) dynamic marking.

With plain - tive notes and

This system contains the fourth line of the musical score. The lyrics are "With plain - tive notes and". The piano part includes a *p* (piano) dynamic marking.

am - 'rous moan, Thus coos the tur-tle, Thus coos, Thus coos the

This system contains the fifth line of the musical score. The lyrics are "am - 'rous moan, Thus coos the tur-tle, Thus coos, Thus coos the". The piano part includes *mp* (mezzo-piano) and *p* (piano) dynamic markings.

tur-tle left alone; Thus, Thus, Thus coos the tur-tle, Thus

This system contains the sixth line of the musical score. The lyrics are "tur-tle left alone; Thus, Thus, Thus coos the tur-tle, Thus".

coos, Thus coos the tur-tle, the tur-tle left a-lone, .

(Voice alone.)

Thus

p *mp*

Adagio. coos, Thus coos the tur-tle left a-lone.

tem. lmo. *hr* *hr* *hr* *hr*

(With the Voice.) *Adagio.* *mf*

hr *hr* *hr* *hr* *hr* *hr* *hr* *hr*

Like me, a-verse to each de-light, She

p *hr* *hr*

wears the te-dious wi-dow'd night, She wears the te-dious

hr *hr* *hr* *hr* *hr* *hr* *hr* *hr*

wi - - dow'd night; Like me a - verse To each . . . de-light, She

wears the te - dious wi - dow'd night. But

when her ab - - sent mate re- turns, With dou - - bled rap - - tures

then she burns, she burns, . . . With dou - - bled rap - -

tures then . . . she burns.

But when her ab - - sent mate re- turns, With

dou - bled rap - tures, With dou - bled raptures

then . . she burns, then . . she burns; With dou - bled raptures, With

dou - bled rap - tures,

With doubled rap - tures then she burns.

mf

(With the Voice.)

No. 39.

RECIT.—ALAS! TH' EVENT WAS WORSE

*
 VOICE. RECIT. DALILA.
 A-las! th' event was worse than I fore-saw. Fear-less at home of partners in my

ACCOMP. *p*

love, 'twas jealousy did prompt to keep you there both day and night, Love's pris'ner, wholly mine.

No. 40.

RECIT.—DID LOVE CONSTRAIN THEE?

*
 VOICE. RECIT. SAMSON.
 Did love constrain thee? No! 'Twas raging lust. Love seeks for

ACCOMP. *p*

love: thy trea-son sought my hate! In vain you strive to co-ver shame with shame.

Once join'd to me, tho' judg'd your country's foe, Pa-rents and all were in the husband lost.

No. 11.

AIR.—YOUR CHARMS TO RUIN LED THE WAY.

AIR. SAMSON.

VOICE.

Larghetto.

ACCOMP.

Met. 100 = ♩

Your charms to ru - in led the way,
 My sense depraved, My strength enslaved: As I did love, you did be - tray, you did be -
 - tray, As I did love, you did be - tray; Your charms to ru - in led the
 way, My sense de-praved, My strength en-slaved: As I did love, you did be -
 (Voice alone.)

- tray. How great the curse, How hard my fate,

To pass life's sea with such a mate! How great the curse, how hard my

mf *p*

fate, To pass life's sea with such a mate, with such a mate! To pass life's

mf *p*

sea with such a mate! How great the curse, how hard my fate, How great the curse, how hard my

fate, To pass life's sea with such a mate!

(With the Voice.) *p*

mf

No. 42.

RECIT.—FORGIVE WHAT'S DONE.

VOICE. *RECIT. DALILA.*

For - give what's done, nor think of what's past cure. Forth from this

ACCOMP. *p*

prison-house come home to me, Where, with redoubled love and nursing care (To me glad of - fice,) my

vir-gins and my-self Shall tend a-bout thee to ex - tremest age.

No. 43.

MY FAITH AND TRUTH, O SAMSON, PROVE.

VOICE. *Larghetto. DALILA.*

ACCOMP. *Larghetto.* *Met. 88 = ♩*

DALILA.

My faith and truth, O Sam - son, prove; But hear me, hear the voice of

(Voice alone.)

love. My faith and truth, O Sam - son, prove; But hear me,

p

hear the voice of love; But hear me,

mf *hr* *p*

hear me, hear me, hear the voice of . . love.

mf

My faith and truth, O Sam - son, prove; But hear me,

mp *p* (Voice alone.)

hear me, hear me, But hear me . . hear the voice of

pp

love. With love no mor - tal can be cloy'd; All

mf *p*

hap - pi - ness is love en - joy'd, All hap - pi - ness is love en -

hr *mp* *p*

joy'd. With love no mor - tal can be cloy'd; All

hr *mp* *p* *mp* *p*

hap - pi - ness, All hap - pi - ness is love en - joy'd.

My faith . . . and truth, O Sam - son, prove; But hear . . . me, hear the voice of

(Voice alone.)

No. 44.

CHORUS OF VIRGINS.*

Her faith and truth, O Sam-son, prove; But hear her, hear the voice of love.

love.
CHORUS OF VIRGINS.
mp
(Voices alone.) *mf*

hear her, hear her,
But hear me, hear me,
p

hear her, hear the voice of . . love.
hear me, hear the voice of . . love. My
(Voice alone.) *p*

Her faith and . . truth, O Sam-son, prove;
faith and . . truth, O Sam-son, prove; But
(Voices alone.) *p*

Handel's "Samson."—Novello's Edition.

* In Walsh's score, this Chorus is left entirely *without accompaniment* throughout; and it should always be so performed where the choral voices do not require the support of an instrument. It will then better contrast with the following Chorus of Virgins (No. 45.) which is accompanied by the Orchestra.—V. N.

But hear . . . her, hear . . . the
hear . . . me, hear . . . the voice of love;
(Voice alone.) *p* (Voice alone.)

voice of love; But hear . . . the voice of love. *ad lib.*
But hear . . . the voice of . . love, But *ad lib.*
mp (Voice alone.)

Tempo.
hear her: Her faith and truth, O . . Sam-son, prove; But
hear me, My faith and truth, O . . Sam-son, prove; But
(Voice alone.) *mp*

hear her, hear . . the voice of love.
hear me, hear . . the voice of love.
f

HER FAITH AND TRUTH.

CHORUS OF VIRGINS.
Larghetto.

CHORAL VOICES. Her faith and truth, O Sam - son prove; But hear . her, hear the voice of

ACCOMP. *Larghetto.*
mf

love. Her faith . and truth, O Sam-son, prove; But hear . her, hear the

f *p*

voice of love. But hear her, hear her, hear her,

hr *f* *p*

hear the voice of . . love. Her faith and truth, O Sam - son, prove;

f *p* *pp*

But hear her, . hear the voice of love.

f *hr*

No. 46.

TO FLEETING PLEASURES MAKE YOUR COURT.

VOICE. *Air.—DALILA.*

ACCOMP. *Larghetto.* *mf*

Met. 72 = ♩

To fleet-ing plea-sures make your court, No

p *pp*

mo-ment lose, for life . . is short; To fleet-ing plea-sures make your court, No

mo-ment lose, No mo-ment lose, for life is short, No . mo-ment lose, No

mo-ment lose, . . for life . . is short; The

mf

pre-sent now's our on - ly time, The miss-ing that our on - ly crime, The pre-sent now's our

p

on - ly time, our on - - ly time, our on - - ly time, The miss - ing that our on - ly

crime, our on - ly crime. The miss - ing that our on - ly crime, our on - ly crime, The

mf

miss - ing that our on - ly crime.

No. 47. * 47

HER FAITH AND TRUTH.



CHORUS OF VIRGINS.

Her faith and truth, O Sam-son, prove; But hear her, hear the voice of love.

mf

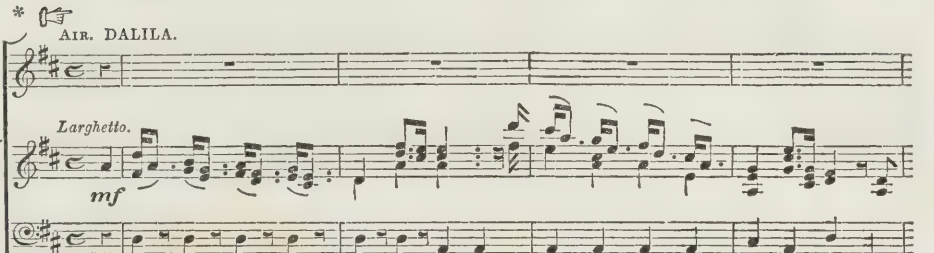
hr

Handel's "Samson"—Novello's Edition.

* See Note, Page 28.


No. 48.

AIR.—HOW CHARMING IS DOMESTIC EASE!

* 

VOICE. *AIR. DALILA.*

ACCOMP. *Larghetto. mf*

Met. 72 = 

How

charming is do - mes - tic ease! A thousand ways I'll strive. to please: How

charming is do - mes - tic ease! A thousand thousand ways, A thousand thousand ways I'll

strive to please, I'll strive to please, A thousand thousand ways I'll strive to please,

mf

Handel's "Samson."—Novello's Edition.

Life is not lost tho' lost your sight; Let

o - ther sens - es taste delight. Life is not lost, tho' lost your sight, Life

is not lost, tho' lost your sight: Let o - ther senses, other senses taste delight, Let

o - ther sens - es taste de - light, Let o - ther sens - es, o - ther sens - es

taste delight.

No. 49.

HER FAITH AND TRUTH.

* CHORUS OF VIRGINS.

VOICE. Her faith and truth, O Sam - son, prove; But hear her, hear the voice of

ACCOMP. *mf*

love. Her faith and truth, O Sam - son, prove; But hear her, hear the

voice of love, But hear her, hear her, hear her,

hear the voice of . . . love. Her faith and truth, O Sam - son, prove;

But hear her, hear the voice of love.

f *p* *pp*

Handel's "Samson."—Novello's Edition.

No. 50.

RECIT.—NE'ER THINK OF THAT.

VOICE RECIT. SAMSON.

Ne'er think of that. I know thy warbling charms, Thy trains, thy wiles, and

ACCOMP. RECIT.

fair en-chanted cup: Their force is null'd. Where once I have been caught, I shun the

snare. These chains, this prison-house I count the house of li - ber - ty to thine.

DALILA. SAMSON.

Let me approach, at least, and touch thy hand. Not for thy life, lest fierce remembrance wake My sudden

rage to tear thee limb from limb. At distance I forgive: Depart with that. Now

DALILA.

tri-umph in thy falsehood, so fare-well. Thou art more deaf to pray'rs than winds or

mf *p*

seas. Thy an-ger ra-ges an e-ter-nal tem-pest; Why should I hum-bly sue for peace, thus

scorn'd, with in-fa-my up-on my name denounc'd. When in this land I e-ver shall be held

The first of wo-man-kind li-ving, or dead. My prais-es shall be sung at so-lemn

feasts, Who sav'd my coun-try from a fierce de-stroy-er.

No. 51.

TRAITOR TO LOVE.

DUETT.—*Allegro.* *hr* Violin. *f* *mp* Cello.

ACCOMP.
Met. 156=

DALILA.

Trai - tor to love, I'll sue no more

For par-don scorn'd, your threats give o'er, I'll sue no more, . your

threats give o'er,

Trai-tress to love, I'll hear no more, The charmer's voice,

Violin.

Trai-tor to love,
your arts give o'er, The charmer's voice, . . your arts give o'er.

Trai-tor to love, I'll sue no more, I'll sue no more for pardon
Trai-tress to love, Trai-tress to love, I'll hear no more, The charmer's voice.

scorn'd! your threats give o'er, your threats give
your arts give o'er, give o-ver your arts,

o'er; I'll sue no more, I'll sue . . no more, I'll sue no more;
I'll hear no more, no more, I'll hear . . no more, I'll hear no

your threats give o'er ; Trai - tor to love, Trai - tor to love, I'll
more, I'll hear no more, Trai - tress to love, Trai - tress to

sue no . . more For par - don scorn'd, I'll sue . . no more, no
love, I'll hear no . . more, The charm - er's voice, The charm - -

more, no more ; your threats give o'er, your
er's voice,

threats give o'er ; I'll sue no more, I'll sue no more.
your arts give o'er, your arts give o'er ; I'll hear no more, I'll hear no more.

No. 52.

RECIT.—SHE'S GONE, A SERPENT MANIFEST.

RECIT. MICAH.

VOICE. She's gone, a serpent ma-ni-fest; her sting Dis-co-ver'd in the end.

RECIT.

ACCOMP.

SAMSON.

So let her go: God sent her here to ag-gravate my fol-ly.

No. 53.

AIR.—IT IS NOT VIRTUE, VALOUR, WIT.

AIR. MICAH.

Andante Allegro.

ACCOMP. *Met. 144 = ♩*

mf

It is not vir-tue, valour, wit, Or come-li-ness of

grace, It is not virtue, valour, wit, Or comeliness of grace, That woman's love can tru-ly

hit, Or in . . her heart claim place. It is not virtue, valour, wit, Or

f *p*

come-li-ness of grace, That woman's love can tru-ly hit, Or in her heart claim place,

mf *p*

Or in her heart claim place.

It is not virtue, valour, wit, Or comeliness of grace, It is not vir-tue,

valour, wit, Or comeliness of grace, Or comeliness of grace, That woman's love can tru-ly hit, Or

in her heart claim place, Or in her heart claim place.

Adagio. *Tem. 1mo.*

(With the Voice.) *Adagio.* *mf* *Tem. 1mo.*

Still wav' - ring where their choice to fix, Still wav' - ring where their

p

choice to fix, Too oft . . they choose . the wrong; So

much self - love does rule the sex, They nothing else love long, They

nothing else love long; So much self - love does rule the sex, They no - thing else love

long, They nothing else love long, So much self - love does rule the

sex, they no - thing else love long, . . . They no - thing else . . love long.

Da Capo.

No. 54.

FAVOUR'D OF HEAV'N IS HE.

RECIT. SAMSON.

VOICE. Favour'd of heav'n is he who finds one true; How rare-ly found! his way to peace is smooth.

ACCOMP. *p*

No. 55.

TO MAN GOD'S UNIVERSAL LAW.

TREBLE. CHORUS. *Grave.* *mf* To man God's u - ni - ver - sal

ALTO. CHORUS. *Grave.* *mf* To man God's u - ni - ver - sal law, To man, to man God's u - ni - ver - sal

TENOR. 8ve. lower. CHORUS. *Grave.* *mf* To man God's u - ni - ver - sal law, to man God's u - ni - ver - sal

BASS. CHORUS. *Grave.* *mf* To man God's u - ni - ver - sal, u - ni - ver - sal

ACCOMP. *mf* 8va.

Met. 66 = ♩

law, Gave pow'r to keep the wife in awe, gave pow'r to keep the wife in awe.

law, Gave pow'r to keep the wife in awe.

law, Gave pow'r to keep the wife in awe, gave pow'r to keep the wife in awe.

law, Gave pow'r, gave pow'r to keep the wife in awe.

8va.

Allegro Moderato. Met. 120 = *Allegro Moderato.*

Thus shall his life be ne'er dis-may'd,

By female u-surpation sway'd,

*Allegro Moderato.**Allegro Moderato.*

Thus shall his life be ne'er dismay'd,

By female u-surpation

Allegro Moderato. Met. 120 = 

Thus shall his life bene'erdis-may'd,

By female u-surpation

Thus shall his life bene'erdis-may'd,

By female u-surpation sway'd,

sway'd,

8va.

sway'd,

By fe-male u-surp-

By female u-surp-a-tion sway'd,

Thus shall his life be ne'er dis-

Thus shall his life be ne'er dis-

(Left hand.)

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature is two sharps (F# and C#). The vocal line begins with a fermata and the lyrics "a - - - tion sway'd, sway'd, By fe - male u - surp - a - tion sway'd, sway'd, - may'd, By fe - male u - - surp - a - tion sway'd, - may'd, By fe - male u - surp - a - tion sway'd,". The piano accompaniment consists of a right hand with a continuous sixteenth-note pattern and a left hand with a simpler accompaniment. An "8va," marking is present below the piano part.

Second system of the musical score. The vocal line continues with the lyrics "sway'd, Thus shall his life be ne'er dis - may'd, By female u-surp-a - tion sway'd, Thus shall his life". The piano accompaniment continues with the same rhythmic patterns as the first system.

Third system of the musical score. The vocal line concludes with the lyrics "By female u-surp-a - tion sway'd, By female u-surp-a-tion, Thus shall his life be ne'er dis - By female u-surp - a - tion sway'd, By female u-surp - be ne'er dis-may'd, . . By female u - surp - a - - - tion". The piano accompaniment continues with the same rhythmic patterns.

By female usurp - a - - - tion sway'd,
 - may'd, By female u-surp - a - - - tion sway'd,
 - a - - - tion sway'd, Thus shall his life . . . be ne'er dis - may'd, . . . dis -
 sway'd, Thus shall his life . . . be ne'er dis-may'd, By fe-male u-surp -

Sva.

By fe-male u-surp - a - - - tion sway'd, sway'd,
Thus shall his life be ne'er dis-may'd, By
may'd, By fe-male u-surp - a - - - tion sway'd,
a - - - - tion sway'd,

Thus shall his life be ne'er dis - may'd,
 fe - male u - surp - a - - tion sway'd,
 Thus shall his life be ne'er dis - may'd, dis-may'd,

[illegible]

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No. 56.

RECIT.—NO WORDS OF PEACE.

RECIT. MICAH.

VOICE. No words of peace, no voice en-chant-ing fear; A rougher tongue ex-pect: Here's

ACCOMP.

Ha - ra-pha: I know him by his stride and haughty look.

HARAPHA. I come not, Samson, to con-dole thy chance. I am of Gath:

men call me Ha - ra-pha; Thou know'st me now. Of thy prodigious might Much have I

heard in-cre-di-ble to me! nor less displeased That ne-ver in the field We met, to

SAMSON.

try each other's deeds of strength. I'd see if thy appearance answers loud report. The way to

HARAPHA.

know were not to see, but taste. Ha! dost thou then al-ready sin-gle me?

I thought that la-bour and thy chains had tam'd thee. Had fortune brought me to that field of

SAMSON.

death, Where thou wrought'st wonders with an ass's jaw, I'd left thy carcase where the ass lay dead. Boast not of

HARAPHA.

what thou wouldst have done, but do. The honour cer-tain to have won from thee I lose, Pre-

- vent-ed by thy eyes put out. To com-bat with a blind man I dis-dain.

No. 57.

AIR.—HONOUR AND ARMS.

AIR. HARAPHA.
Allegro.

VOICE.

Allegro.

ACCOMP.

Met. 100 = ♩

The musical score is written for voice and piano accompaniment. The vocal line is in a single staff, and the piano accompaniment consists of two staves. The tempo is marked *Allegro.* and the meter is 100 = ♩. The key signature has one flat (B-flat). The lyrics are: "Honour and arms . . . scorn such a foe, scorn such a foe, Tho' I could end thee at a blow, Tho' I could end thee at a blow;". The score includes dynamic markings such as *f* (forte) and *mez.* (mezzo-forte). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, while the vocal line is more melodic.

Poor vic - to - ry To con - quer thee, Or glo - - -

This system contains the first line of the musical score. It features a vocal melody in the upper staff, a piano accompaniment in the middle staff, and a basso continuo line in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are 'Poor vic - to - ry To con - quer thee, Or glo - - -'.

ry in . . thy o-ver-throw;

8va.

This system contains the second line of the musical score. The vocal melody continues with the lyrics 'ry in . . thy o-ver-throw;'. The piano accompaniment and basso continuo line continue. An '8va.' marking is present below the basso continuo line. The system ends with a repeat sign.

Honour and arms . . . scorn

8va.

This system contains the third line of the musical score. The vocal melody begins with a rest, then continues with the lyrics 'Honour and arms . . . scorn'. The piano accompaniment and basso continuo line continue. An '8va.' marking is present below the basso continuo line. The system ends with a repeat sign.

such a foe, scorn such a foe, - Tho' I could end thee at a blow, Tho' I could

This system contains the fourth line of the musical score. The vocal melody continues with the lyrics 'such a foe, scorn such a foe, - Tho' I could end thee at a blow, Tho' I could'. The piano accompaniment and basso continuo line continue. The system ends with a repeat sign.

end thee at a blow; Poor vic - to - ry To con - quer thee, Poor victory To con-quer

This system contains the fifth and final line of the musical score. The vocal melody concludes with the lyrics 'end thee at a blow; Poor vic - to - ry To con - quer thee, Poor victory To con-quer'. The piano accompaniment and basso continuo line conclude. The system ends with a repeat sign.

thee, Or glo - - - - - ry, Or glo - - - - -

- - ry in thy o - ver throw, Or glo - ry, Or glo - ry, Or glo - - -

- - - - - ry in thy o - - - ver - throw.

(With the Voice.)

Fine.

Fine.

Van - quish a slave that is half slain! So mean a tri - umph I disdain, So

mean a tri - umph I dis-dain, I disdain! Vanquish a slave that

is half slain! So mean a tri - - - - - umph I dis-dain, . .

. I dis-dain, I disdain, So mean a triumph,

(Voice alone.)

So mean a tri - umph I dis-dain, So mean a tri - umph

mez. (With the Voice.)

Tem. 1mo.

I disdain!

Tem. 1mo.

Dal Segno. 8
Sino al Fine.

No. 58.

RECIT.—PUT ON YOUR ARMS.

VOICE. RECIT. SAMSON.

Put on your arms, Then take for spear your weighty weaver's beam, And come within my reach.

ACCOMP. RECIT. *p*

No. 59.

AIR.—MY STRENGTH IS FROM THE LIVING GOD.

VOICE. AIR. SAMSON.

Larghetto e Pomposo.

ACCOMP. *f*

Met. 80 = ♩

My strength is from the living God, is from the living God, By

p *f* *p*

heav'n free - gift - ed, By heav'n free-gift-ed at my birth, To

p *f* *p*

quell the migh - ty of the earth, To quell the migh - - - - - ty

of the earth, And prove the brutal tyrant's rod, And prove the bru-tal ty -

- - - - - rant's rod; To quell the migh

- - - - - ty of the earth, And prove the bru - tal ty - rant's rod:

- - - - - But

to the righ - teous peace and rest, With li-ber-ty to all op - prest, . . to all, to

all op - prest, But to the righ-teous peace and rest, peace . . and rest, With

li - berty to all op-prest, To all, . . to all op-prest, With li - ber-ty to all opprest,

But to the righ-teous peace and rest, With li - berty to

all opprest, With li - berty to all, to all op - prest.

Adagio.
Tempo primo.
Adagio.
(With the Voice.)

No. 60.

RECIT.—WITH THEE! A MAN CONDEMN'D!

VOICE. RECIT. HARAPHA.

With thee! a man condemn'd! a slave enroll'd! No wor-thy match to

ACCOMP. RECIT.

p

SAMSON.

stain the warrior's sword. Cam'st thou for this, vain boast-er? yet take heed! My heels are

mf *p*

fet-ter'd, but my hands are free. Thou bulk of spi-rit void, I once a -

HARAPHA.

- gain, Blind, and in chains, provoke thee to the fight. O Da-gon! can I

mf *p*

hear this in-so-lence, to me un-us'd, not rend'ring in-stant death?

No. 61.

DUET.—GO, BAFFLED COWARD, GO.

DUET. Allegro.

ACCOMP. Met. 160

Go, baffled coward, go, Go, baffled coward, go, go, go, Lest vengeance lay thee

low, In safety fly my wrath, fly, fly my wrath with speed, fly,

Go, go, baffled coward, baffled coward, baffled coward, Go, baffled coward, go, Lest vengeance lay thee

low, In safety fly my wrath, fly, fly my wrath with

speed. HARAPHA.
Presume not on thy

God, Presume not on thy God, Who under foot has trod, Who un-der foot has trod Thy strength and

thee, Thy strength and thee, at great - est need; Who under foot has trod, Thy strength and

Go, baf-fled coward, go, Go, baf-fled coward, go, Go,
 thee at great - - est need; Pre-sume not on thy God, Presume not on thy

baf-fled coward, go, Go, baf-fled coward, baf-fled coward, baf-fled coward, Go, baf-fled coward,
 God, Presume not, Presume not, Presume not, Presume not on thy God, on thy

go, Lest vengeance lay thee low, . . . go, fly,
 God, Who un-der foot has trod thy strength and thee, at great - - est

In safety fly my wrath, . . . Go, baf-fled coward
 need; Presume not, Presume not, Pre -

go, Go, baf-fled coward, baf-fled coward, baf-fled coward, go, In safe -
- sune not on thy God, Pre-sume not, Pre-sume not, Presume not on thy God, who

- ty fly my wrath, go, fly my wrath with
under foot has trod Thy strength and thee, at greatest, greatest need,

speed; go, fly, Go, baf-fled coward, baf-fled coward, In
at greatest, great - - - est need.

safe - ty fly my wrath with speed.

No. 62.

RECIT.—HERE LIES THE PROOF.

RECIT. MICAH.

VOICE. Here lies the proof: If Dagon be thy God, With high devotion in-vo-cate his aid. His

ACCOMP. *p*

glo-ry is concern'd. Let him dissolve Those ma-gic spells that gave our he-ro strength: Then know

whose God is God; Dagon, of mortal make, Or that Great One whom Abram's sons a - dore.

No. 63.

CHORUS.—HEAR, JACOB'S GOD.

CHORUS. *Grave.*

1st TREBLE. Hear, Ja-cob's God! Je-ho-vah, hear, Je-ho-vah, hear! O

2nd TREBLE. CHORUS. *Grave.* Hear, Ja-cob's God! Je-ho-vah, hear, Je-ho-vah, hear! O

ALTO. CHORUS. *Grave.* Hear, Ja-cob's God! Je-ho-vah, hear, Je-ho-vah, hear! O

1st TENOR (8ve lower.) CHORUS. *Grave.* Hear, Ja-cob's God! Je - ho - vah, hear! O

2d TENOR (8ve lower.) CHORUS. *Grave.* Hear, Ja-cob's God! Je - ho - vah, hear! O

BASS. CHORUS. *Grave.* Hear, Ja-cob's God! Je - ho - vah, hear! O

ACCOMP. *mf*

Met. 66 ♩

save us, prostrate at thy throne, Save us, save

save us, prostrate at thy throne, Save us, save us,

save us, prostrate at thy throne, Save us, save us, Save

save us, prostrate at thy throne, Save us,

save us, prostrate at thy throne,

save us, prostrate at thy throne! Is-rael depends on thee a-lone; Save

Sva.

us, Is-rael depends on thee a-lone, . . on thee a-lone;

Is-rael depends on thee a-lone, . . on thee a-lone;

us, Is-rael depends on thee a-lone; Save

Save . . . us, and shew that thou art near, that thou art near, . .

Save us, Save . . us,

. . . us, and shew that thou art near, that thou art near, that

Sva.

Israel depends on thee alone, Save us, and shew.

Save . . us, and shew that thou art near, Save us, and shew . .

. . . us, and shew that thou art near, Save us, Save us, and

Israel depends on thee a-lone, on thee! Save us, Save us, and

Israel depends on thee a-lone, on thee! Save us, and shew that

thou . . art near, and shew that thou art near, Save us, and

87-90

. . that thou art near; O Ja - cob's God, Je - ho - vah, hear!

. . that thou art near; O . . Ja - cob's God, Je - ho - vah, hear!

shew that thou art near; O . . Ja - cob's God, Je - ho - vah, hear!

shew that thou art near; O . . Ja - cob's God, Je - ho - vah, hear!

thou art near; O Ja - cob's God, Je - ho - vah, hear!

shew that thou art near, O Ja - cob's God, Je - ho - vah, hear!

O save us, pros-trate at thy throne, Is - rael de-pends on thee a -

O save us, pros-trate at thy throne, Is - rael de-pends on thee a -

O save us, pros-trate at thy throne, Is - rael de-pends on thee a -

O save us, pros-trate at thy throne, Is - rael de-pends on thee a -

O save us, pros-trate at thy throne, Is - rael de-pends on thee a -

O save us, pros-trate at thy throne, Is - rael de-pends on thee a -

O save us, pros-trate at thy throne, Is - rael de-pends on thee a -

O save us, pros-trate at thy throne, Is - rael de-pends on thee a -

- lone, Save . . us, Save . . us, Is - rael depends on

- lone, Save . . us, Save

- lone, Save us, Save . . us,

- lone, Save us, Save . . us, Save . . . us, and

- lone, Save us, Save us,

- lone, Save us, Save us, Save us, and shew that thou art near, that thou art

8va.

thee a-lone. Save . us, Save . us, Save . us, Save .
 . . . us, Save . us, Save . . us, and
 Is - rael depends on thee a - lone, on thee, on thee a - lone. Save . . us and
 shew that thou art near. Is - rael depends on thee. Save . . us and
 Is - rael depends on thee a - lone.
 near. Save . . us, Save us. . . and shew that thou art

. . . us, and shew that thou art near, that thou . . art near.
 shew that thou art near, that thou art near, that thou . art near.
 shew that thou art near, that thou art near, that thou . . art near.
 shew that thou art near, that thou art near, that thou . . art near.
 Save us, and shew that thou art near, that thou . . art near.
 near, and shew that thou art near, that thou . . art near.

No. 64.

RECIT—DAGON, ARISE!

VOICE. RECIT. HARAPHA.
Dagon, arise! attend thy sacred feast; Thy honour calls, this day admits no rest.

ACCOMP. RECIT.
p

The musical score for No. 64 consists of a vocal line and an accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a recitative section labeled 'RECIT. HARAPHA.' and contains the lyrics 'Dagon, arise! attend thy sacred feast; Thy honour calls, this day admits no rest.' The accompaniment is in bass clef with the same key signature and time signature, starting with a piano (*p*) dynamic. It features a series of chords and moving lines that support the vocal melody.

No. 65.

AIR.—TO SONG AND DANCE WE GIVE THE DAY.

VOICE. AIR. *Allegro.*

ACCOMP. *mf*
Met. 108 = ♩

The musical score for No. 65 is an air in 3/8 time, marked 'Allegro'. It features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature and time signature, starting with a mezzo-forte (*mf*) dynamic. The tempo is indicated as 'Met. 108 = ♩'. The score includes a full page of music with various musical notations such as slurs, ties, and dynamic markings.

This block shows the continuation of the musical score for No. 65. It includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature and time signature. The music continues with various musical notations such as slurs, ties, and dynamic markings.

To song and dance we . give the day, To

p *mf* *p*

This block shows the continuation of the musical score for No. 65. It includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature and time signature. The music continues with various musical notations such as slurs, ties, and dynamic markings.

dance - - - and song, - - - To

p

This block shows the continuation of the musical score for No. 65. It includes a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature and time signature. The music continues with various musical notations such as slurs, ties, and dynamic markings.

dance and song we give the day, Which shews . . .

mf *p*

thy u - ni - ver - sal sway,

mf

Which shews thy u - ni - ver - sal sway,

p *mf*

To song and dance we give the day, To dance and song

p

we give the day, Which shews thy u - ni - ver - sal sway, . . .

3

Which shews thy u - ni - ver - sal sway.

mf

To dance and song we

mf *p*

give the day, Which shews thy u - ni-ver - sal sway, . .

f *p*

Which shews thy u - ni - ver - sal

f *p*

sway,

f

Pro - tect us by thy migh - ty hand, And sweep this race

p

. from out the land. Pro - tect us by thy migh - ty hand,

And sweep this race, And sweep this race

Adagio. *Tem. 1mo.*

from out the land.

Adagio. *mf* *Tem. 1mo.*

Da Capo al Seg.

Chorus of the Priests of Dagon.

No. 66.

TO SONG AND DANCE.

TRUMPET. CHORUS. *Allegro.*

ALTO. CHORUS. *Allegro.*

TENOR, (Sve lower.) CHORUS. *Allegro.*

BASS. CHORUS. *Allegro.*

ACCOMP. Met. ♩ = 132. CHORUS. *Allegro.*

To song and dance, To song and dance, To song and dance we give the

To song and dance we give the

To song and dance, To song and dance we give the

To song and dance we give the

8ves.

day, To song and dance we give the day, we give the

day, To song and dance we give the day, we give the

day, To song and dance we give the day, we give the

day, To song and dance we give the day, we give the

8ves.

day, Which shews thy u-ni-ver-sal sway, Thy u-ni-ver-sal

day, Which shews thy u-ni-ver-sal sway, Thy u-ni-ver-sal

day, Which shews thy u-ni-ver-sal sway, Thy u-ni-ver-sal

day, Which shews thy u-ni-ver-sal sway, Thy u-ni-ver-sal

8ves.

sal sway, Which shews Thy u-ni-ver-sal

sway, Which shews thy u-ni-ver-sal sway; Which shews

sway, Which shews thy u-ni-ver-sal sway: thy u-ni-ver-sal sway, Thy u-ni-ver-sal

sway, Which shews Thy u-ni-ver-sal

8ves.

sway, Which shews, Which shews, Thy u-ni-ver-sal sway, Thy u-ni-ver-sal sway,

sway, Which shews, Which shews Thy u-ni-ver-sal sway, To song and dance . . .

sway, Which shews, Which shews Thy u-ni-ver-sal sway,

8ves.

To song and dance, and song,
 To song and dance, and song, To dance and
 To dance and song,
 To dance and song,

To dance and song we give the day, To dance and
 song we give the day, To song and dance
 To dance and
 To dance and song

8va.

song we give the day Which shews thy u - ni - ver - sal
 To song and dance we give the day Which shews thy u - ni - ver - sal
 song we give the day Which shews thy u - ni - ver - sal
 we give the day Which shews thy u - ni - ver - sal

8va.

sway, Pro - tect us by thy migh - ty

sway, Pro - tect us by thy migh - ty

sway, Pro - tect us by thy migh - ty

sway, Pro - tect us by thy migh - ty

8va.

hand, Pro - tect us, Pro - tect us, Pro -

hand, Pro - tect us, Pro - tect us, Pro -

hand, Pro - tect us, Pro - tect us, Pro -

hand, Pro - tect us, Pro - tect us, Pro -

8va.

- tect us, Protect us by thy migh - ty hand, And sweep this race

- tect us, Protect us by thy migh - ty hand, And sweep this

- tect us, Protect us by thy migh - ty hand,

- tect us, Protect us by thy migh - ty hand,

8va. 8va.

from out . . . the land, And sweep this race, this race from out the
 race, . . . from out the land, And sweep this race, this race from out the
 And sweep this race, . . . this race from out the
 And sweep this race . . . from out the

8va. 8va.

land, And sweep this race from out the land.
 land, And sweep this race from out the land.
 land, And sweep this race from out the land.
 land And sweep this race from out the land.

8va. 8va.

land, And sweep this race from out the land.
 land, And sweep this race from out the land.
 land, And sweep this race from out the land.
 land And sweep this race from out the land.

8va. 8va.

No. 67

DOUBLE CHORUS.—FIX'D IN HIS EVERLASTING SEAT.

TREBLE 1mo e 2do.
DALILA & her VIRGINS.

ALTO.—ISRAELITES.

TENOR 1mo e 2do.
(8ve. lower.)
SAMSON & ISRAELITES.

BASS.
MANOAH & HARAPHA
by turns, & ISRAELITES.

ACCOMPANIMENT.
Met. 112 - J

Allegro Moderato.

Fix'd in his e - ver-last-ing seat,

Fix'd in his e - ver-last-ing seat, Je-ho - vah

Fix'd in his e - ver-last-ing seat, Je-ho - vah

Fix'd in his e - ver-last-ing seat, Je-ho - vah

Great Da - gon, Great Da - gon rules the world,

Je - ho - vah

Je - ho - vah

Great Da - gon, Je - ho - vah, Great Da - gon

rules the world, rules the world in state.

rules the world, . . . rules the world in state. Je - ho - vah,

rules the world, rules the world in state. Je - ho - vah,

rules the world . . . in state. Je - ho - vah,

Great Da - gon, Great Da - gon rules the world in state.

Je - ho - vah rules the world in state.

Je - ho - vah rules the world in state.

Great Da - gon, Je - ho - vah. Great Da - gon, rules the world in state.

8va., 8va., 8va.

8ves.

Great Da - gon, Great Da - gon

Je - ho - vah, Je - ho - vah rules the world in state,

Je - ho - vah, Je - ho - vah rules the world in state,

Je - ho - vah, Great Da - gon, Je - ho - vah rules the world in state, Great Da - gon

rules the world in state; His thun - der roars, heav'n

Je - ho - vah rules the world in state; His thun - der roars, heav'n

Je - ho - vah rules the world in state; His thun - der roars, heav'n

rules, Je - ho - vah rules the world in state; His thun - der roars, heav'n

shakes, His thunder roars, roars, heav'n shakes,

shakes, His thunder roars, roars, heav'n shakes,

shakes, His thunder roars, roars, heav'n shakes,

sh: kes, His thunder roars, heav'n shakes,

8va. 8va.

and earth's a-ghost, His thunder roars, heav'n shakes, and

and earth's a-ghost, *ff* His thunder roars, heav'n shakes, and

and earth's a-ghost, *ff* His thunder roars, heav'n shakes, and

and earth's a-ghost, *ff* His thunder roars, heav'n shakes, and

8ves. *Rit.* *scempre.*

earth is a-ghost, and earth is a-ghost; The stars with

earth is a-ghost, and earth is a-ghost; The stars with

earth is a-ghost, and earth is a-ghost; The stars with

earth is a-ghost, and earth is a-ghost; The stars with

deep a - - maze, Re - main in sted - - fast

deep a - - maze, Re - main in sted - - fast

deep a - - maze, Re - main in sted - - fast

deep a - - maze, Re - main in sted - - fast

gaze, in sted - fast gaze. Great Da - gon is of gods the

gaze, in sted - fast gaze. Je - ho - vah, Je - ho - vah is of gods the

gaze, in sted - fast gaze. Je - ho - vah, Je - ho - vah is of gods the

gaze, in sted - fast gaze. Je - ho - vah, Great Da - gon is, Je - ho - vah is of gods the

HARAPHA. MANOAH.

first and last,

first and last, is of gods the first and last, of gods

first and last, is of gods

first and last, is of

Sves.

is of gods the first,

the first and last, is of gods the first and last, the first, the first

the first and last, the first and last, the first, the first,

gods the first and last, the first, the first

and last, the first and last of gods, the first

and last, the first and last of gods, the first

and last, the first and last of gods, the first

and last, the first and last of gods, the first

and last, Great Da-gon is of gods

and last, Je-ho-vah, Je-ho-vah is of gods

and last, Je-ho-vah, Je-ho-vah is of gods

and last, Je-ho-vah, Great Da-gon is, Je-ho-vah is of gods

the first and last.

the first and last.

the first and last.

the first and last.

8ves.

PART THE THIRD.

No. 68.

RECIT.—MORE TROUBLE IS BEHIND.

VOICE RECIT. MICAH.

More trouble is be-hind, for Ha-ra-pha Comes on a-main,

ACCOMP.

SAMSON. HARAPHA.

speed in his steps and look. I fear him not, nor all his gi-ant brood. Sam-son, to thee our

mf *p*

Lords thus bid me say — " This day to Dagon we do sacrifice With triumph, pomp, and games; we

SAMSON.

know thy strength Surpass-es human race; Come, then, and shew Some pub-lic proof, to grace this solemn feast. I am an

HARAPHA.

Hebrew, and our law for-bids my presence at their vain religious rites. This answer will of-fend;

SAMSON.

regard thyself. My - self, my conscience, and e - ter - nal peace. Am I so broke with

ser - vi - tude, to yield to such ab - rupt commands? To be their fool, And play be - fore their

HARAPHA.

God? I will not come. My message, giv'n with speed, brooks no de - lay.

No. 69.

AIR.—PRESUMING SLAVE.

AIR. HARAPHA.

VOICE. Pre - sum - ing slave! Pre - sum - ing slave, to move their

ACCOMP. *Pomposo.* (Voice alone.) *f* *p*

Met. 120 = ♩

wrath! For mer - cy sue, Or ven - geance due, Dooms in one fa - -

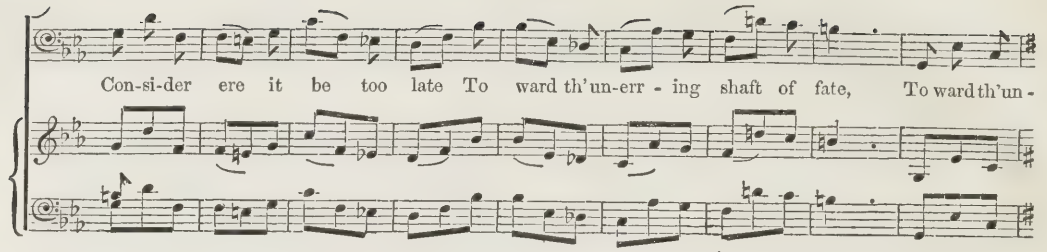
- tal word thy death; Pre - sum - ing slave, For mer-cy sue,

Or vengeance due, Dooms in one fa - tal word thy death, Dooms in one fa - -

- - - tal word thy death; Pre -

- sum - ing slave! Pre - sum - ing slave! Con - si - der ere it be too late

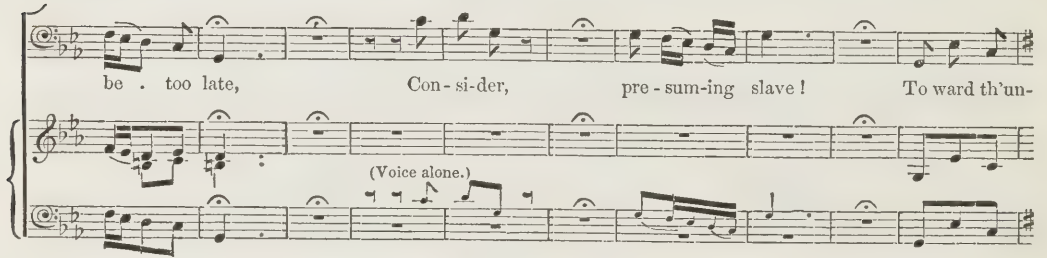
To ward th'un-err - ing shaft of fate, To ward th'un-err - ing shaft of fate;



Con-si-der ere it be too late To ward th'un-err-ing shaft of fate, To ward th'un-

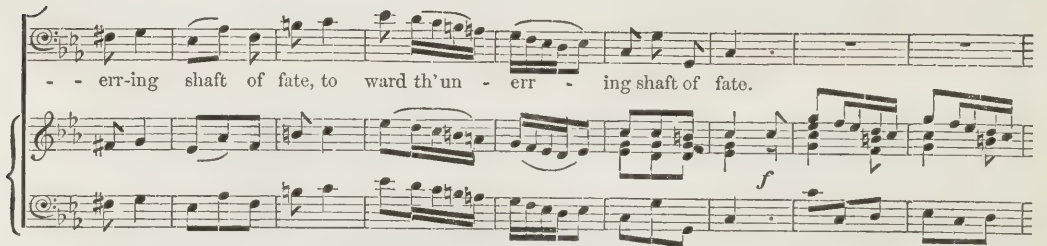


- err - - - ing shaft . . . of fate; Con-si-der ere it



be . too late, Con-si-der, pre-sum-ing slave! To ward th'un-

(Voice alone.)



- - err-ing shaft of fate, to ward th'un - err - ing shaft of fate.




No. 70.

RECIT.—REFLECT, THEN, SAMSON.

RECIT. MICAH.

VOICE.

Reflect, then, Samson, matters now are strain'd Up to the height, whether to hold or

RECIT.

ACCOMP.

p

SAMSON.

break. He's gone, whose ma-lice may in-flame the lords. Shall I a-buse this

con-se-crati-ed gift Of strength, again re-turn-ing with my hair, by vaunting it In

MICAH.

honour to their God, And prosti-tut-ing ho-ly things to i-dols? How thou wilt here come

off surmounts my reach; 'Tis heav'n a-lone can save both us and thee.

No. 71.

CHORUS.—WITH THUNDER ARM'D.

CHORUS OF ISRAELITES.
Vivace.

TREBLE. CHORUS. *Vivace.* With thun-der arm'd, With thun-der

ALTO. CHORUS. *Vivace.* With thun-der arm'd, With thun-der

TENOR. CHORUS. *Vivace.* With thun-der arm'd, With thun-der

8ve. lower.

BASS. CHORUS. *Vivace.* With thun-der arm'd, With thun-der

ACCOMP. CHORUS. *Vivace.*

Met. 138 =

8va.

arm'd, great God a - rise, a - rise, a -

arm'd, great God a - rise, a - rise, a -

arm'd, great God a - rise, a - rise, a -

arm'd, great God a - rise, a - rise, a -

rise great God, a - rise; With thun-der arm'd, With thun-der arm'd, great God a -

rise great God, a - rise; With thun-der

rise great God, a - rise; With thun-der arm'd, With thun-der arm'd, great God a -

rise great God, a - rise; With thun-der

8va.

rise, With thun-der arm'd, great God a-rise, a-rise; Help,
 arm'd, With thun-der arm'd, great God a-rise, a-rise; Help, Lord,
 rise, With thun-der arm'd, great God a-rise, a-rise;
 arm'd, great God a-rise, a-rise;

8va.

Lord, *cres.* Or Israel's champion dies;
 Or Israel's champion dies,
 Help, Lord, *cres.* Or Israel's champion
 Help, Lord, Or Israel's champion dies,

With thunder arm'd, With thunder arm'd, great God a-rise, With thun-der arm'd, With thunder
 With thunder arm'd, With thunder arm'd, great God a-rise, With thun-der arm'd, With thunder
 dies; With thunder arm'd, great God a-rise, With thun-der arm'd, With thunder
 With thunder arm'd, With thunder arm'd, great God a-rise, With thun-der arm'd, With thunder

ff

arm'd, great God a - rise; Help, . . .

arm'd, great God a - rise; Help,

arm'd, great God a - rise; Help, Lord, or Israel's champion

arm'd, great God a - rise; Help, Lord, or Israel's champion

p

Cres.

Cres. Lord, or Is - rael's cham - pion dies. *Dim.*

Lord, or Is - rael's champion dies, or Is - rael's cham - pion dies. *Dim.*

dies, or Is - rael's champion dies, or Is - rael's cham - pion dies. *Dim.*

dies, or Is - rael's cham - pion dies. *Dim.*

Dim. *p*

Fine. To thy pro-tec-tion, this, thy ser - vant take,

Fine. To thy pro-tec-tion, this, thy ser - vant take, And

Fine. To thy pro-tec-tion, this, thy ser - vant take, And

Fine. To thy pro-tec - - tion, this, thy ser - vant take,

p *Fine.* *p*

8ves.

And save, O save us! And save, O save, O save us, for thy ser-vants' sake. *Dim.* *pp*

save, O save us! O save us, for thy ser-vants' sake. *Dim.* *pp*

save, And save, O save us! O . . . save us, for thy ser-vants' sake. *Dim.* *pp*

O save, O save us, for thy ser-vants' sake. *Dim.* *pp*

Da Capo.

No. 72 *

BE OF GOOD COURAGE.

RECIT.—SAMSON.

VOICE. Be of good cou-rage. I be-gin to feel some se-cret im-pulse which doth bid me

ACCOMP. *p*

MICAH. HARAPHA.

go. In time thou hast re-solv'd, a-gain he comes. Sam-son, this second summons send our lords :

mf *p* *mf* *p*

Art thou our cap-tive, slave, and pub-lic drudge, Yet dare dis-pute thy coming when we

Handel's "Samson"—Novello's Edition.

* This Recitative differs from that in Walsh's Score.

send? Haste thee at once, or we shall en-gines find To move thee, tho'thou wert a so-lid

SAMSON. rock. Vain were their art if try'd; I yield to go; Not thro' your streets be like a wild beast trail'd. You

HARAPHA.

SAMSON. thus may win the Lords To set you free. In no-thing I'll com- ply that's scandalous, Or

sin-ful by our laws! Breth-ren fare-well. Your kind at-tend-ance now I pray for

- bear, Lest it of-fend to see me girt with friends. Ex-pect of me you'll nothing hear im-

MICAH.

- pure, Un-wor-thy God, my na-tion, or my-self. So may's't thou act as

SAMSON.

serves his glo-ry best. Let but that spi-rit which first rush'd on me In the camp of Dan, in-spire me at my

Accompanied.

need, Then shall I make Je-hovah's glory known, Their i-dol gods shall

Accompanied.

8ves. 8ves.

from his presence fly, Scatter'd like sheep before the god of

Hosts!

ff

8ves.

AIR.—THUS WHEN THE SUN.

AIR.—SAMSON.

Andante.

ACCOMP.

Met 116 = ♩

Thus when the sun from's wa - try bed, All

cur - tain'd with a clou - dy red, Pil - lows his chin up-on an o-rient wave; . . .

Pillows his chin upon an o - rient wave . . .

upon an o - rient wave; The wand ring sha-dows

ghast-ly pale. All troop to their in - fer - nal jail, Each fet-ter'd ghost slips to his sev'-ral

hr

(Voice alone.)

grave, . . . slips to his sev' - ral grave.

hr

Each fet-ter'd ghost slips to his sev'-ral grave. The wand'-ring sha-dows

p

ghast-ly pale, All troop to their in - fer - nal jail, Each fet - - - ter'd ghost slips

to his sev'-ral grave. Each fet - ter'd ghost slips to his sev' - ral grave.

Adagio.

hr

Adagio.

f

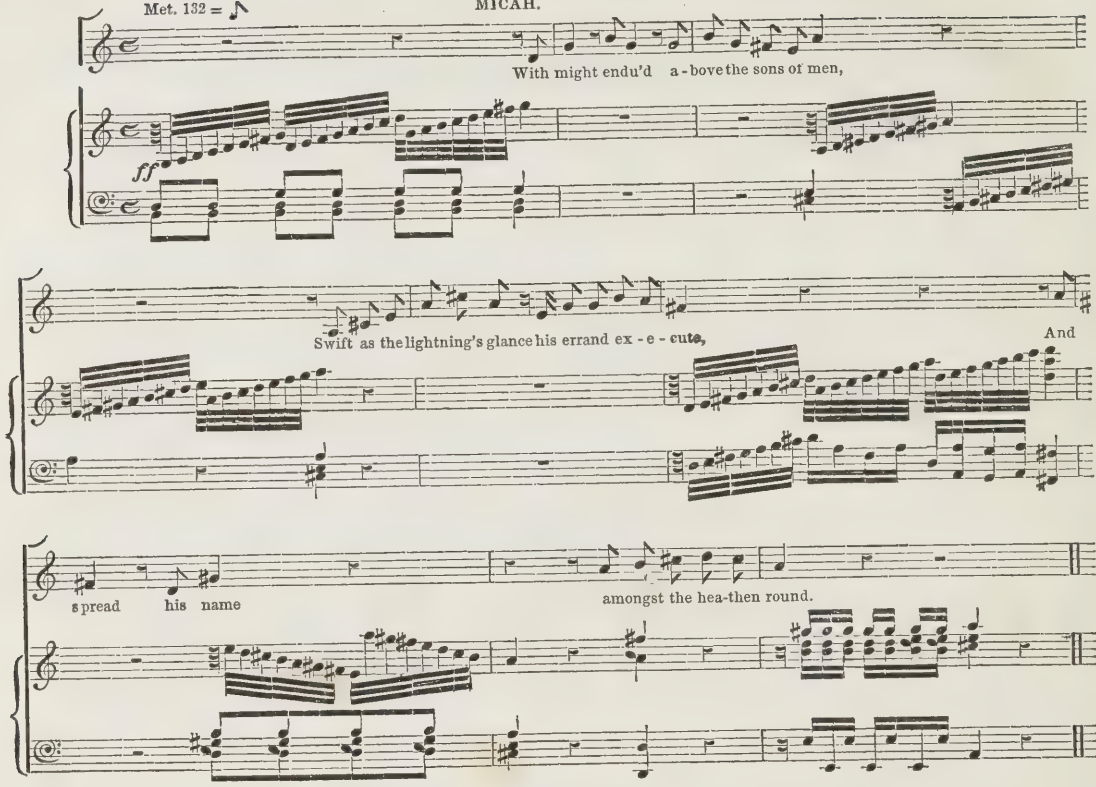
Tempo lmo.

No. 74.

RECIT.—WITH MIGHT ENDUED.

Met. 132 = 

MICAH.



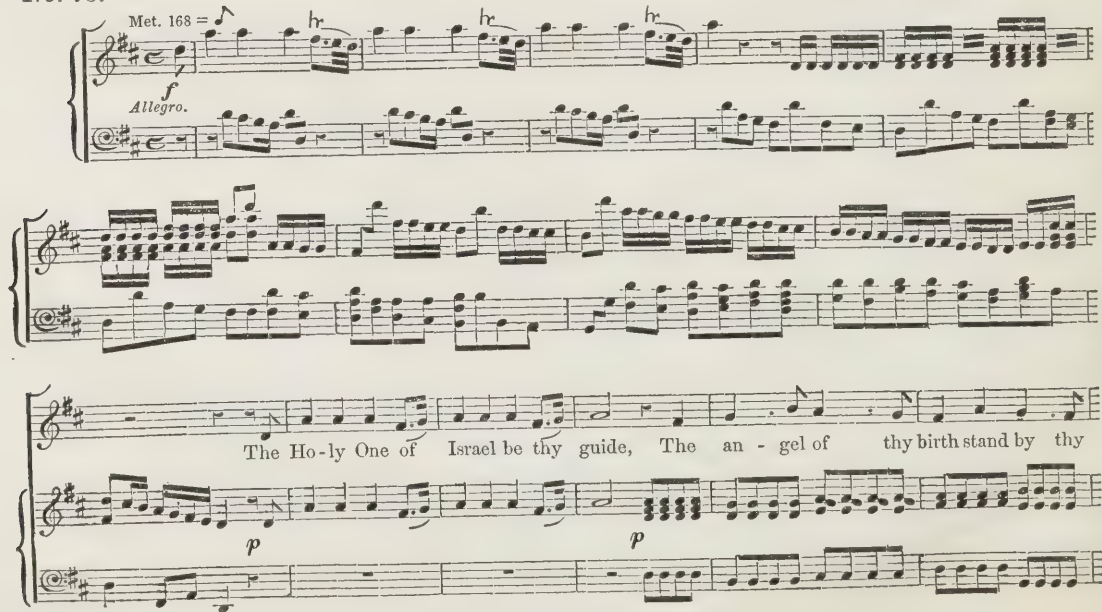
With might endu'd a-bove the sons of men,

Swift as the lightning's glance his errand ex-cute, And

spread his name amongst the hea-then round.

No. 75.

AIR.—THE HOLY ONE OF ISRAEL BE THY GUIDE.

Met. 168 = *Allegro.*


The Ho-ly One of Israel be thy guide, The an-gel of thy birth stand by thy

p *p*

side! To fame im-mor - tal go, To fame im - mor

tal go, Heav'n bids thee strike the blow: To

fame im - mor - tal go, To fame im-mor -

tal go, Heav'n bids thee strike the blow; Heav'n

bids thee strike the blow, The Ho - ly One of Is - rael be thy

guide! The Ho ly One of Is - rael be thy

The musical score is written for a voice and keyboard. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The keyboard part consists of two staves, treble and bass, with a key signature of one sharp. The lyrics are written below the voice staff. The music is in a common time signature (C). The score is divided into six systems, each with a vocal line and a keyboard accompaniment. The lyrics are: side! To fame im-mor - tal go, To fame im - mor; tal go, Heav'n bids thee strike the blow: To; fame im - mor - tal go, To fame im-mor -; tal go, Heav'n bids thee strike the blow; Heav'n; bids thee strike the blow, The Ho - ly One of Is - rael be thy; guide! The Ho ly One of Is - rael be thy.

No. 76.

CHORUS.—TO FAME IMMORTAL GO.

CHORUS. *Allegro.*

TREBLE. *CHORUS. Allegro.* To fame To fame im-mor-tal

ALTO. *CHORUS. Allegro.* To fame, To fame im-mor-tal

TENOR. *CHORUS. Allegro.* To fame, To fame im-mor-tal

BASS. *CHORUS. Allegro.* To fame, To fame im-mor-tal

ACCOMP. *CHORUS. Allegro.* *f* To fame, To fame im-mor-tal

8va.

go, To fame im-mor-tal go; Heav'n bids thee strike the blow; go,

go, To fame im-mor-tal go; Heav'n bids thee strike the blow; go,

go, To fame im-mor-tal go; Heav'n bids thee strike the blow; go,

go, To fame im-mor-tal go; Heav'n bids thee strike the blow; go,

8va.

go, *p* The

go, *p* The

go, *p* The Ho-ly One of Is-rael is thy guide;

go, *p* The Ho-ly One of Is-rael is thy guide;

p

Ho - ly One of Is - rael is thy guide; Heav'n bids thee strike the

Ho - ly One of Is - rael is thy guide; Heav'n bids thee strike the

Heav'n bids thee strike the

Heav'n bids thee strike the

blow; The Ho - ly One of Is - rael is thy guide; The

blow; The Ho - ly One of Is - rael is thy guide; The

blow; The Ho - ly One of Is - rael is thy guide; The

blow; The Ho - ly One of Is - rael is thy guide; The

Ho - ly One of Is - rael is thy guide.

Ho - ly One of Is - rael is thy guide.

Ho - ly One of Is - rael is thy guide.

Ho - ly One of Is - rael is thy guide.

No. 77. RECIT.—OLD MANOAH, WITH YOUTHFUL STEPS.

VOICE. RECIT. MICAH.
Old Ma-no-ah, with youthful steps, makes haste To find his son, or bring us some glad

ACCOMP. RECIT.
p

MANOAH.
news. I come, my brethren, not to seek my son, Who at the feast does

play be-fore the lords; But give you part with me, what hopes I have To work his li-ber-ty.

No. 78. GREAT DAGON HAS SUBDU'D OUR FOE.

TENOR VOICE.

ACCOMP. *mf*
Met $\text{♩} = \text{♩}$

PHILISTINE.
Great Da - gon has sub - du'd our foe, And brought their

p

boast - ed he - ro low; Great Da - gon

has . . sub - du'd our foe, And brought their boast - ed he - ro low:

Sound out his praise . . . in notes di - vine,

Praise him with mirth, . high cheer, and wine; Praise him with mirth, . .

high cheer, and wine. Praise him with mirth, high cheer, and wine.

Sound out his

pow'r in notes di - vine, Praise him with mirth, . . high cheer, and wine. Great

Da - gon has sub - du'd our foe, And brought their boast - ed he - ro

low : Sound out his pow'r

in notes di - vine, Sound out his pow'r in notes di - vine, Praise him with

Lacking p. 181 - 219

